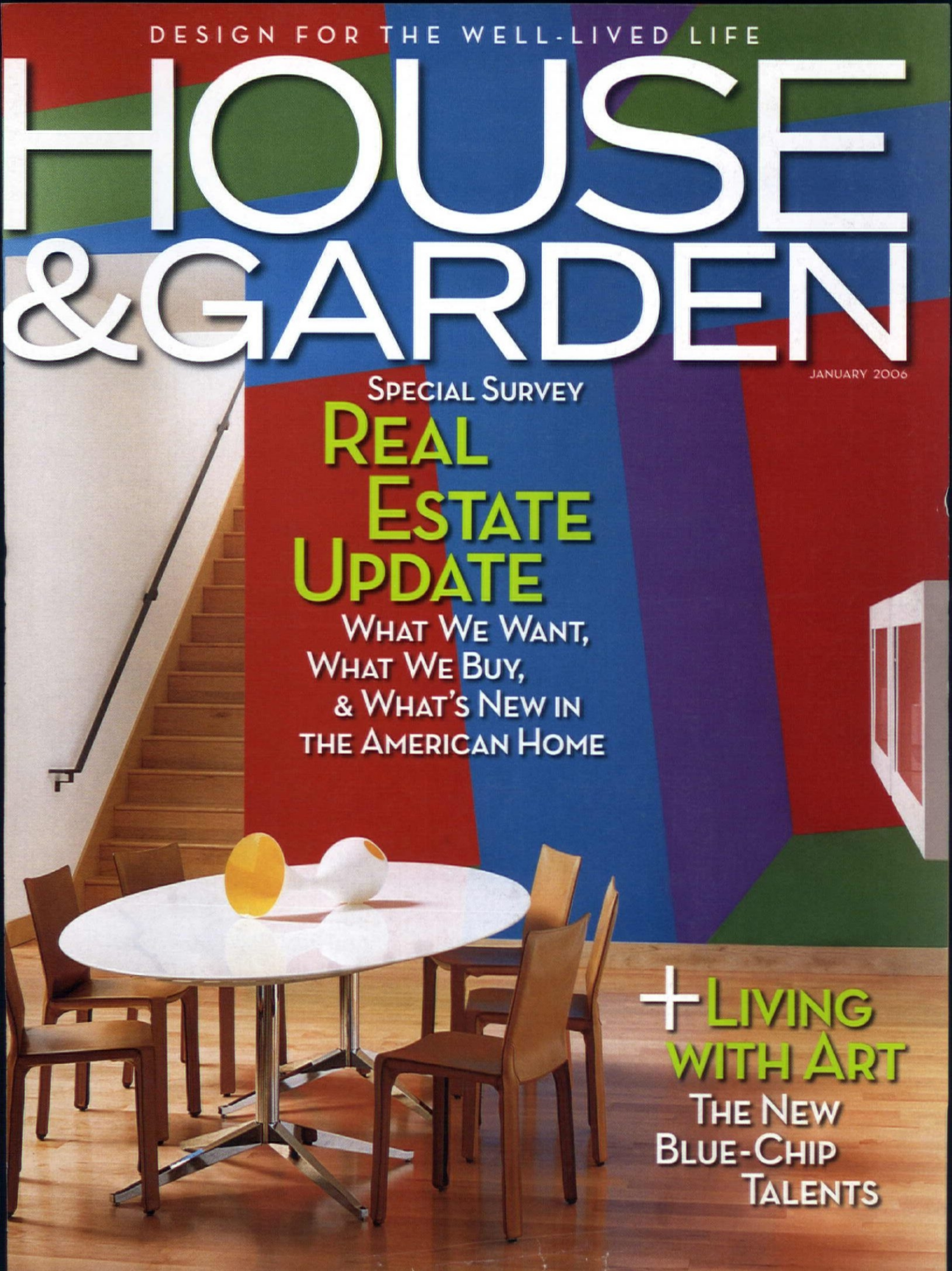
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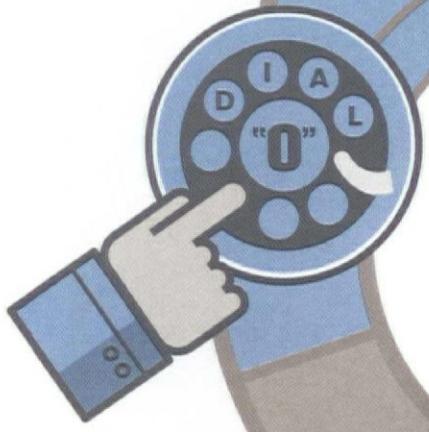
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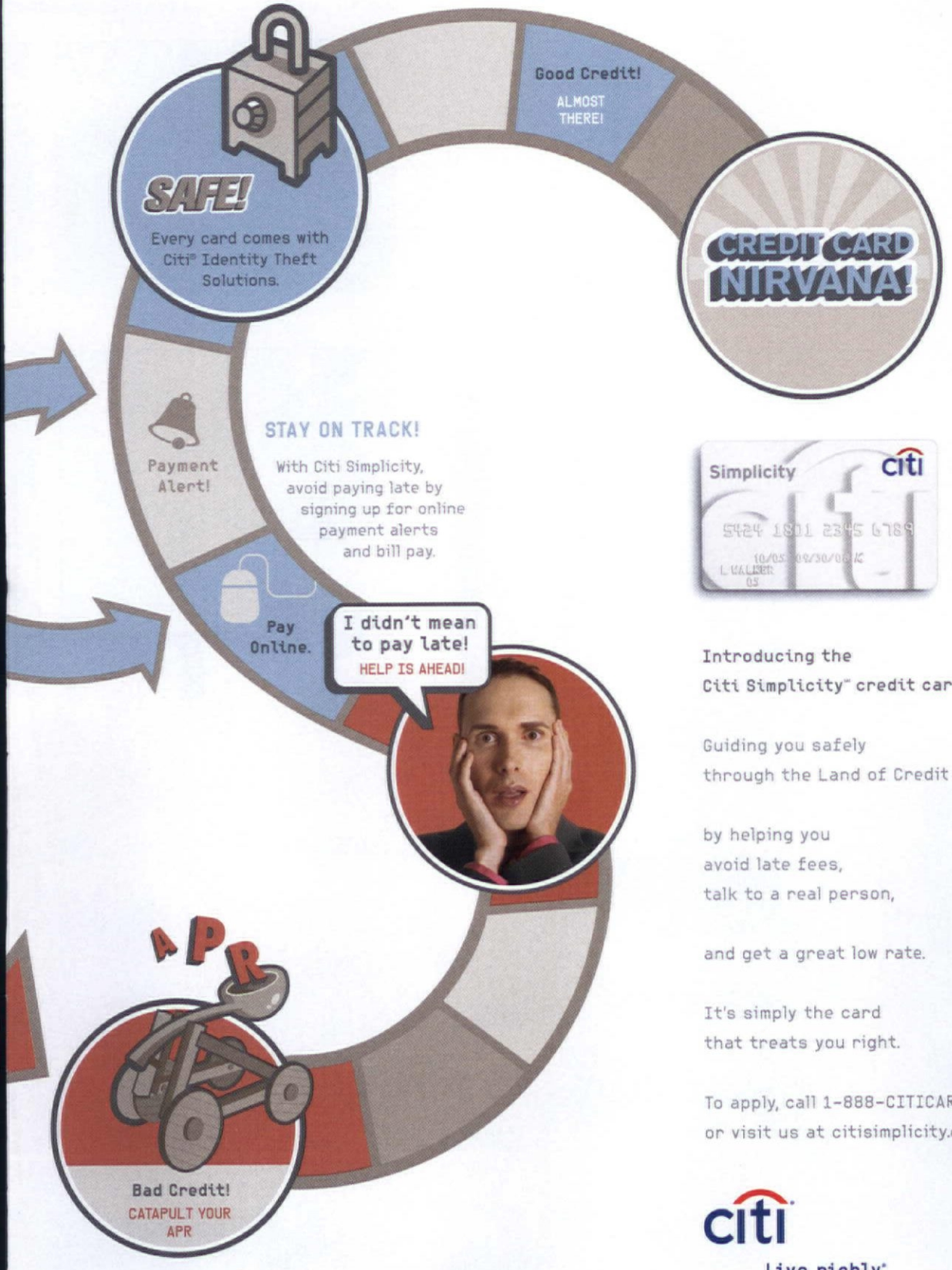
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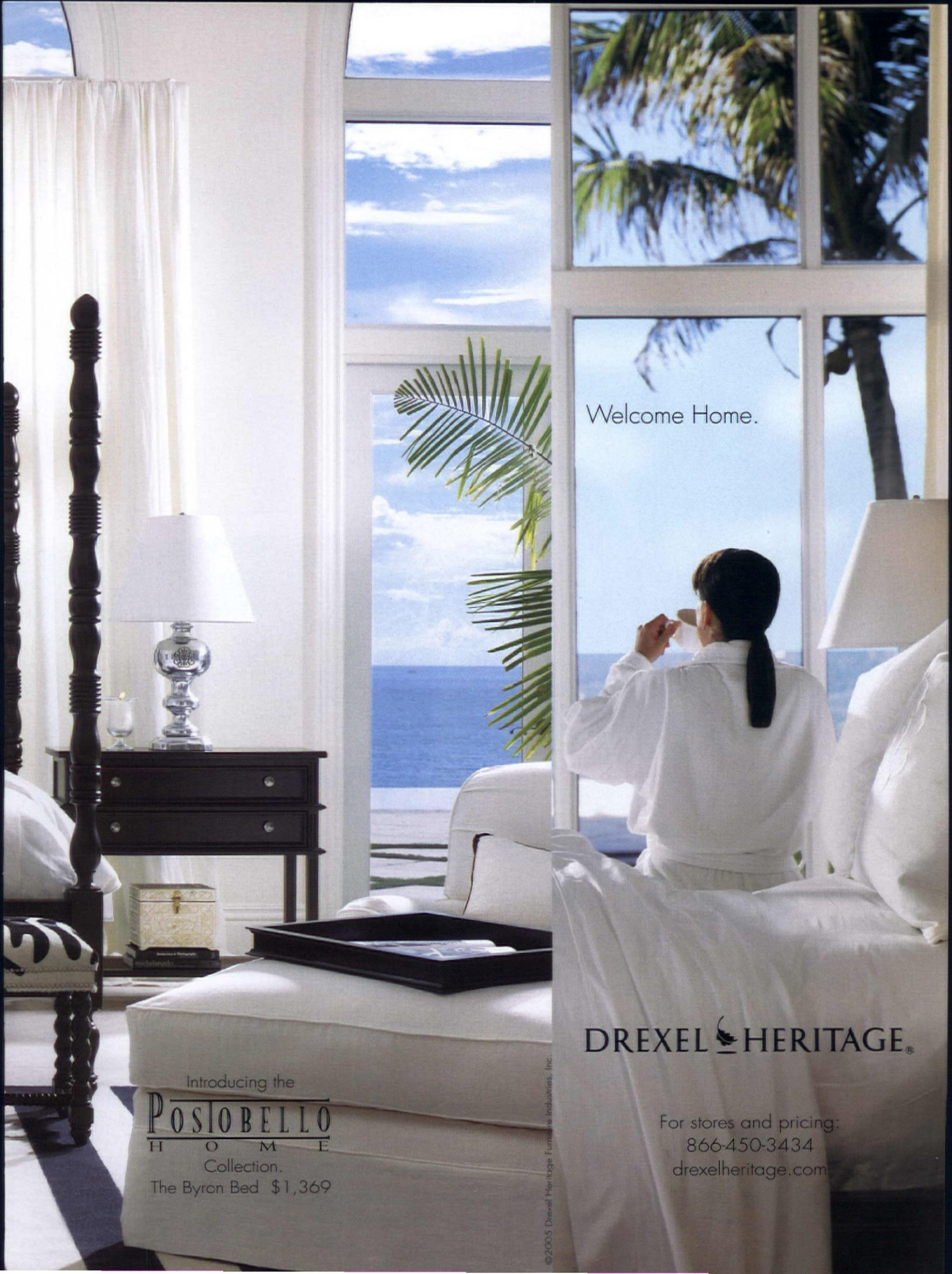
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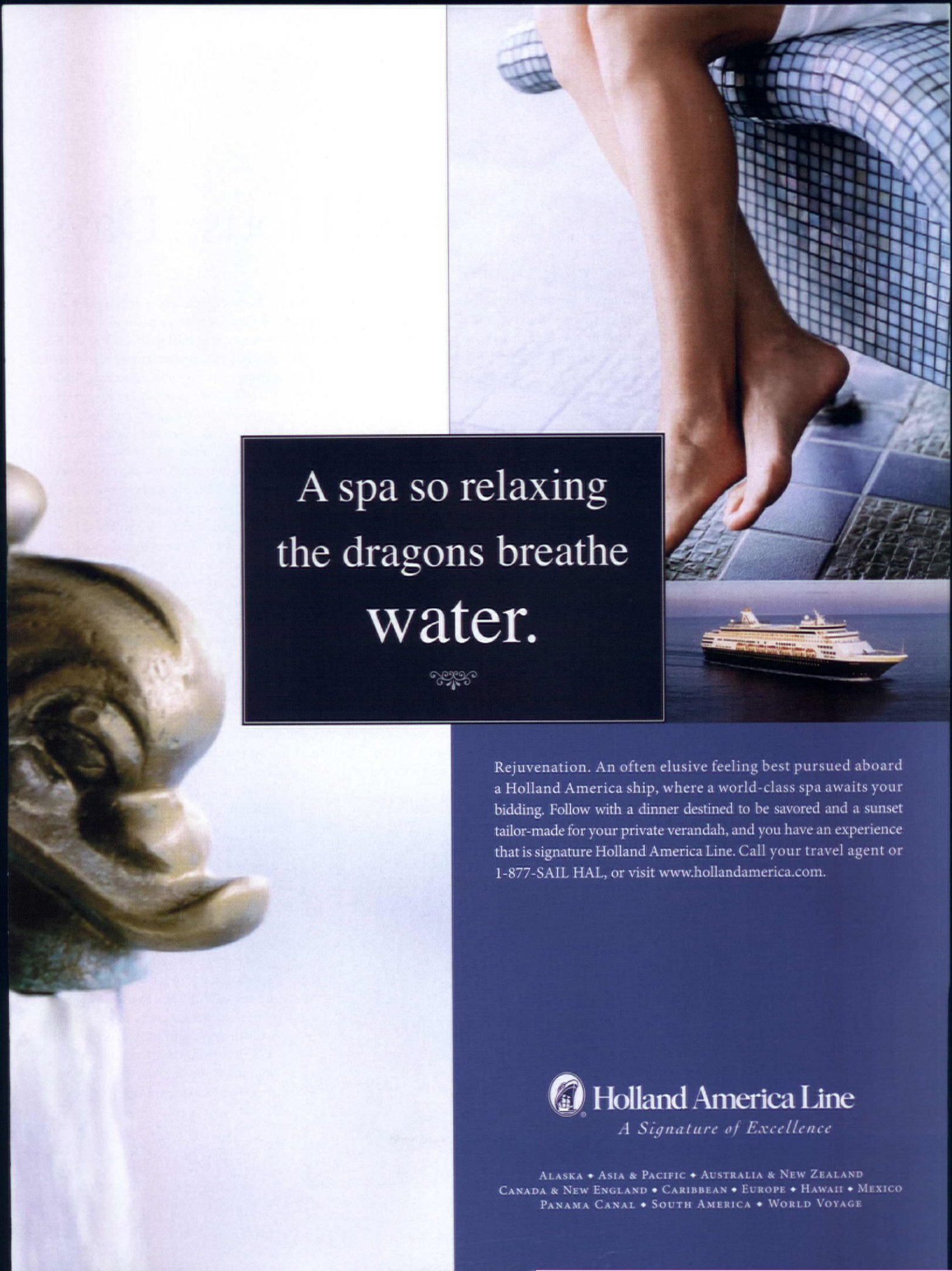
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Bad House Days

SEVERAL YEARS AGO, Senator Hillary Clinton delivered a speech to a graduating class of Yale College. She remarked, "Hair matters . . . Your hair will send significant messages to those around you . . . what hopes and dreams you have for the world." I'm sure she was just kidding—sort of. It turns out that, according to a study done by a psychologist at Yale, hair does matter. When you are having a Bad Hair Day (and who doesn't?), you are having a bad self-esteem day. (This, by the way, is even more of a problem for men than it is for women; they just don't talk about it.) The study notes that people who are unhappy about their hair tend to be unhappy about their lives; they don't feel they are as morally good as they could be.

Let's leave matters of hair to the hirsute; there are enough places to turn for helping a problem of such miniature proportions. I'm interested in sharing my unique psychological research into a far worse, but curiously related, matter: Bad House Days.

First of all, there is no such thing as a single Bad House Day; houses, being large and stubborn, have serial bad days. These are hard on everyone. They tend to creep up, when no one is paying attention, and settle in, until you are forced to pay attention, and then they are intractable. A feeling of gloom settles over your rooms (and yes, Bad House Days have some link to bad mood). Everything looks shabby and sad; worse, everything looks like a mistake.

What causes Bad House Days? You could say they are no one's fault, they're just one of those things that happen in life—but you'd be fooling yourself. Let's face facts, such as bad styling decisions, as well as issues of character: the inability to face a mistake, and fix it. We all do it: we bring things home that should never have been there in the first place, but having done so, we keep the relationship going. What most of us do with this sort of problem is pile more problems onto it. Get in deeper. Don't like that sofa? Re-cover it. You'll never get over the fact that underneath that new fabric is the same old nasty pile of problematic lumps—but you don't know that yet.

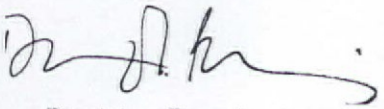


Bad House Days are often caused by underlying conditions, like humidity. The damp. The cold that settles into the walls and cannot be chased out. Leaks, whose source no one—not the roofer, not the plumber, not the feng shui expert, and most certainly not your psychiatrist—can trace. Water is snaking its way in, through a brick, a shingle, a hidden crack or a crevice; leeching into the walls; bubbling up under the paint. This is the sort of condition about which nothing can be done, so it is best ignored, until—wham! You are hit with Bad House Days. You will worry that you are a procrastinator—and you are. You will wander from room to room muttering, "I am a bad homeowner. My house is a reflection of the way my life is going. This is what happens when you put difficult things off. I don't deserve to have a good house. I deserve to suffer. I am not paying enough attention . . . I am not paying enough . . . Enough! I've had it."

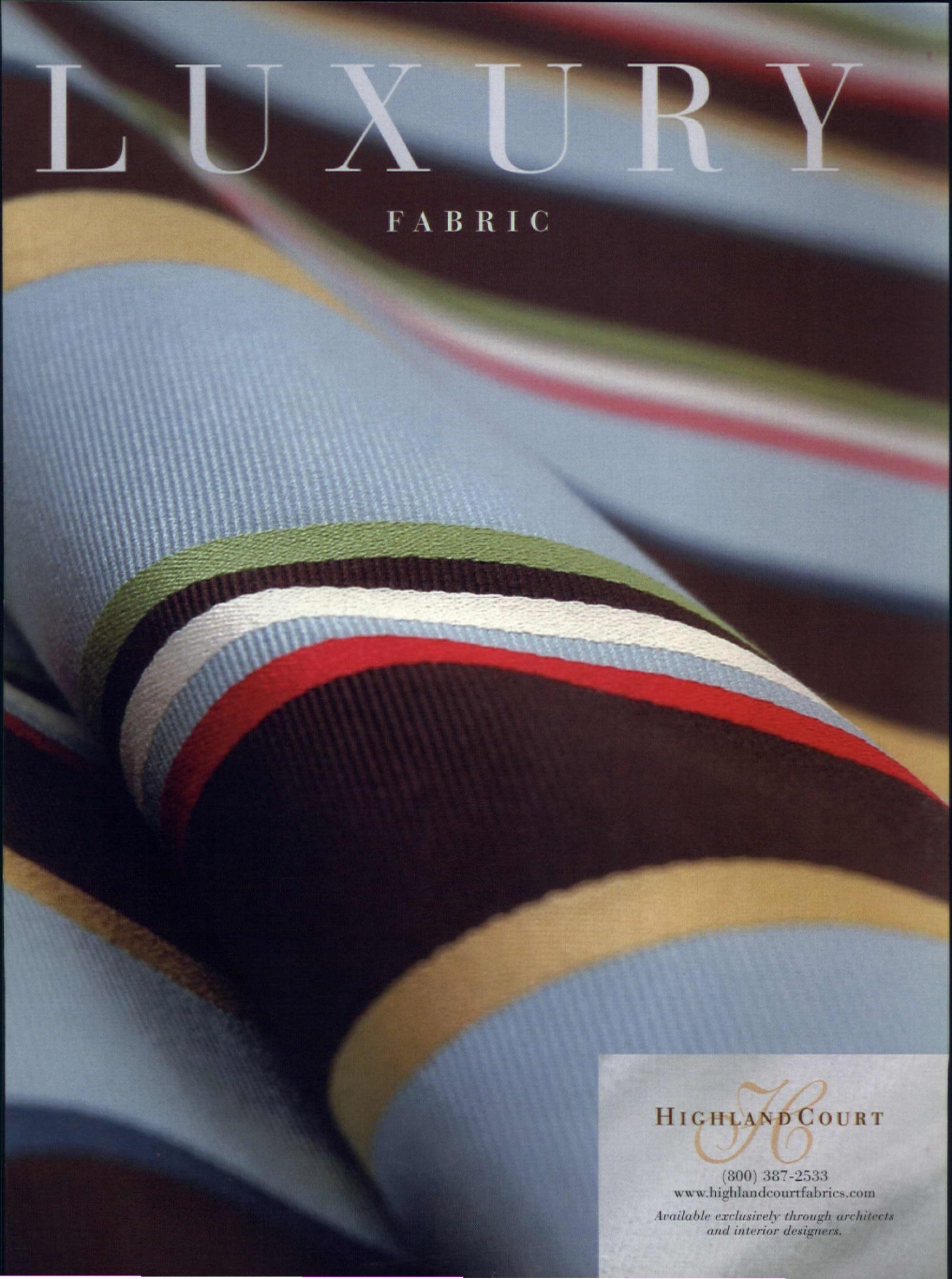
Bad House Days can leave you in a rage. When your house lets you down, it is a profound betrayal. There is nothing worse than something going wrong with your house; you can't really break up unless you have somewhere else to go. If you do, you still bear complete responsibility for making sure your house comes through the breakup okay. The house has to be delivered into someone else's grateful hands so that you can walk away from it. (Imagine if we had to do that with husbands. "I'm leaving you, honey. But don't worry. I'll be right here until some other person comes along and believes that you are warm, generous, strong, straightforward, supportive, and everlasting.") The beauty of real estate is that at least you get money for having problems taken off your hands. But all you really do is end up with another house, and, ultimately, all houses lead down the same path, straight to trouble.

You can try blowing things out: lose the furniture, lose the bibelots, lose *all* the stuff. You can try the blond thing: you know, go for that light, airy, color of no color look that is so modern. Or at least a few highlights? You can try reshaping, cutting things off. Put on a new roof; an addition to the kitchen might do the trick! And then enjoy the serenity of thinking you have made the right choices. Enjoy the feeling of showing the world that your house says that you are a capable, pulled together, confident, smart person of good taste and breeding.

Enjoy it, because it won't last. Who are you kidding? You know that sometime soon you are going to wake from your dreams, and look around, and feel that cold, damp weight around your head, and you'll be in for another round of Bad House Days.



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AT HOME WITH...BARBARA CORCORAN 15
The queen of the country's toughest real estate market dishes on how to know when a house is a home you'll love—and profit from. BY JEN RENZI

REAL ESTATE SURVEY 22 Whether it ends in a bang or a whimper—or never ends at all—the long real estate boom has changed how we live, and the kinds of homes we live in.

EIGHT REASONS TO REDECORATE THIS MONTH 30
PRODUCED BY MELISSA FELDMAN

ELEMENTS OF A ROOM 32 If you're remodeling or adding on to your house, consider one of these dream rooms.
PRODUCED BY KIMBERLY GIESKE

IN THE GARDEN

NEW HOUSEPLANTS 41
After decades of being out of fashion, indoor plants are back among a fresh crop of gardeners. BY STEPHEN ORR

ONE GARDENER'S ALMANAC 44
Great gardeners are defined as much by the plants they despise as by those they treasure. BY TOM CHRISTOPHER

ON THE SCENE

THIS MONTH'S DESIGN BEAT 49
BY INGRID ABRAMOVITCH

ARCHITECTURE 50
In Washington, D.C., a library by Venturi and Scott Brown adds a grace note to historic Dumbarton Oaks.
BY MARTIN FILLER

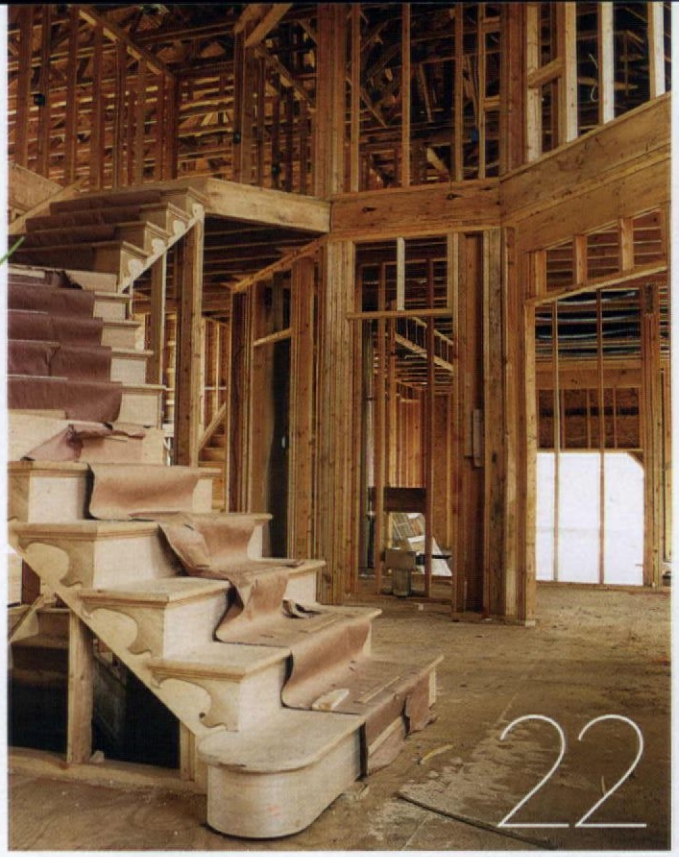
LIVING WELL 56 A solar hot water system keeps one Vermont household happy even on the darkest of winter days.
BY SUE HALPERN AND BILL MCKIBBEN

SENSE OF PLACE 62 The remarkable opera singer Susan Graham finds tranquillity in the New Mexico desert and discovers that it makes her a better musician. BY KATRINE AMES

THE SHOPPING GUIDE 112

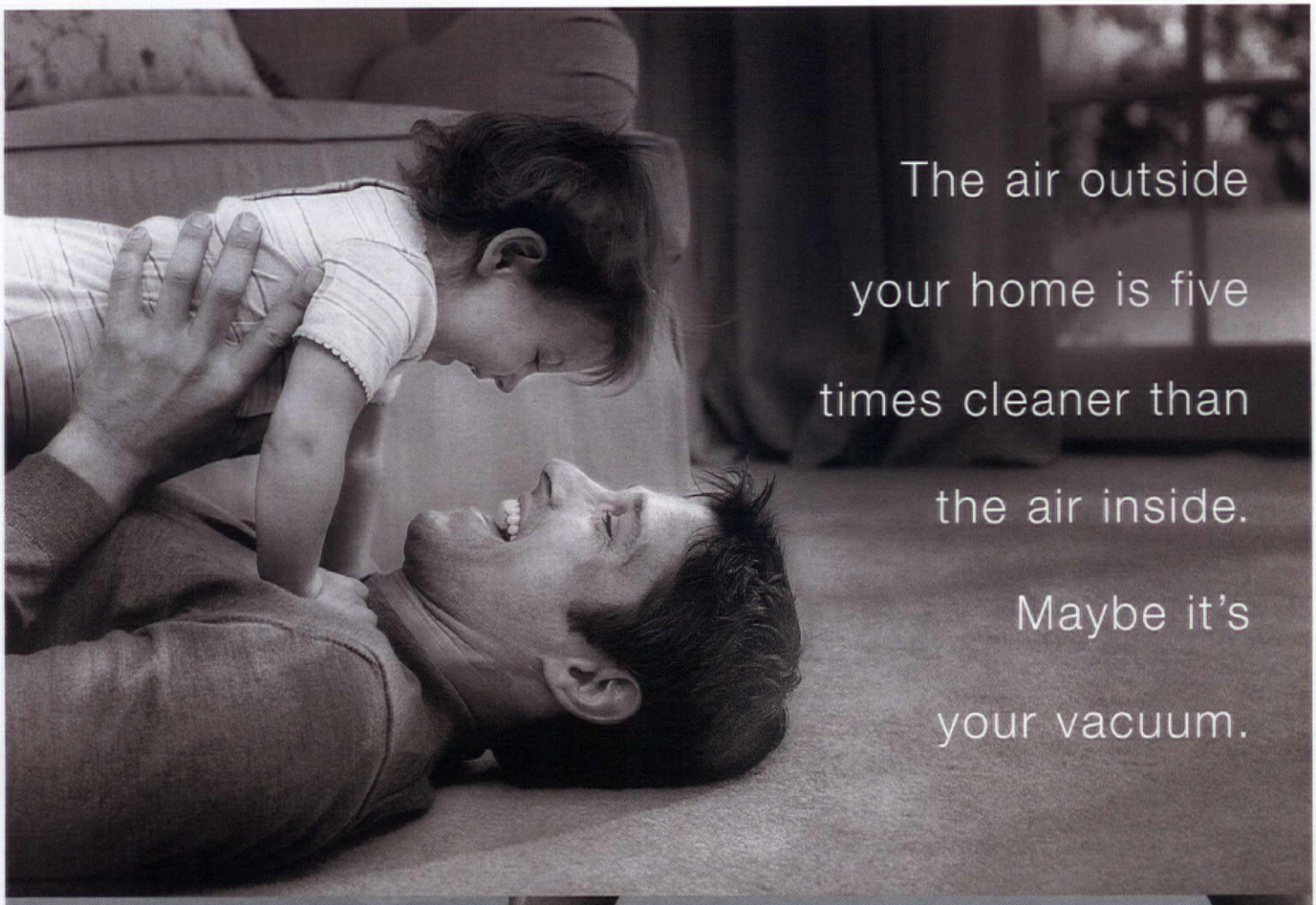
NUTS & BOLTS 117 At the heart of building a home. BY JESSE WILL

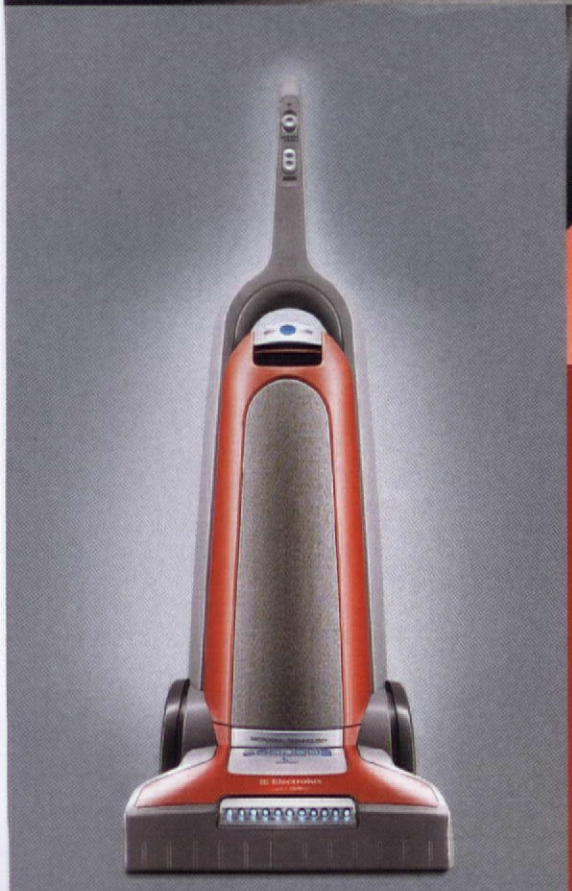
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Features

Multiple Exposure 68
In Henning Meisner's Manhattan apartment, 20th-century photographic masterworks and historical engravings form a backdrop to a mix of antiques.
PRODUCED BY MAYER RUS

Bold Strokes 76
Emily Summers designs a smart, lively home in Dallas that honors the adventurous spirit of her clients and the art they cherish. BY MAYER RUS

Not Just for Show 84
An old-world apartment in Manhattan is a sleek space for vibrant contemporary art, but is also warm and livable. PRODUCED BY CAROLINA IRVING

Contemporary Art: The New Blue Chips 92
Who are the living and working artists today who will live on in the annals of art history?
BY GREGORY CERIO

Sea Life 94
Artist Michele Oka Doner branches out into glass with the Reef collection for Steuben.
PRODUCED BY JEFFREY W. MILLER

Scotch? Make It a Double 98
This winter, we're drawn to plaid.
PRODUCED BY JEFFREY W. MILLER

Grounds for Reflection 104
The landscape surrounding Howard and Cindy Rachofsky's home gives a series of artworks its ideal setting.
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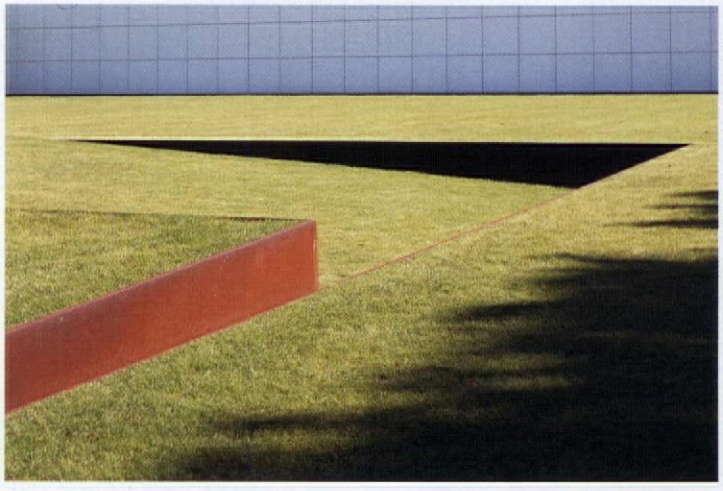
On the Cover

The dining room designed by Emily Summers ("Bold Strokes," page 76) combines bold and whimsical art pieces. Behind the Florence Knoll dining table is *Wall Drawing 1058—Isometric Forms* by Sol Lewitt. On the table are handblown glass sculptures by Jeff Zimmerman. The Cab dining chairs are by Mario Bellini. PHOTOGRAPHED BY WILLIAM ABRANOWICZ. STYLED BY MICHAEL REYNOLDS.

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68



104



76

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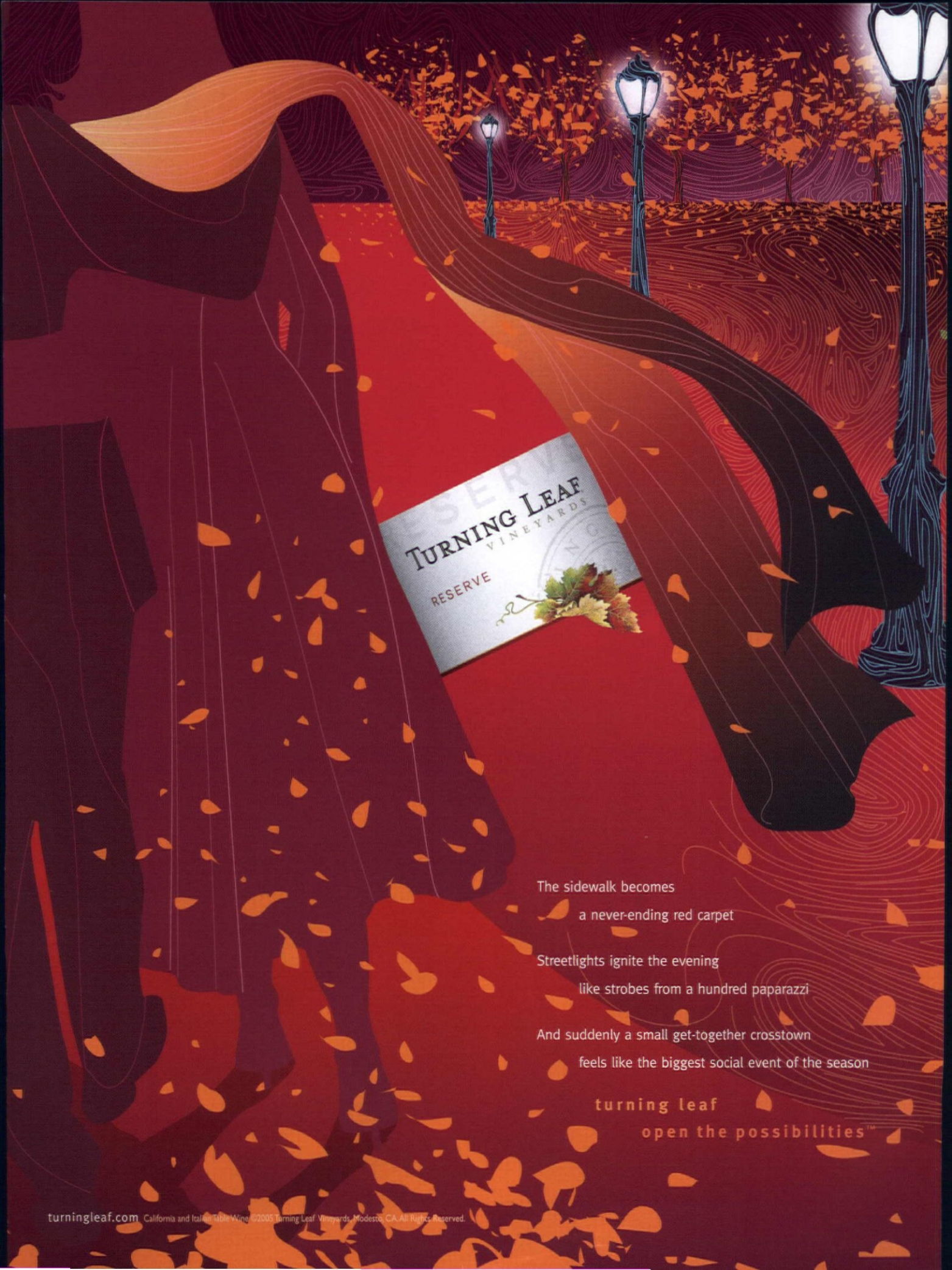
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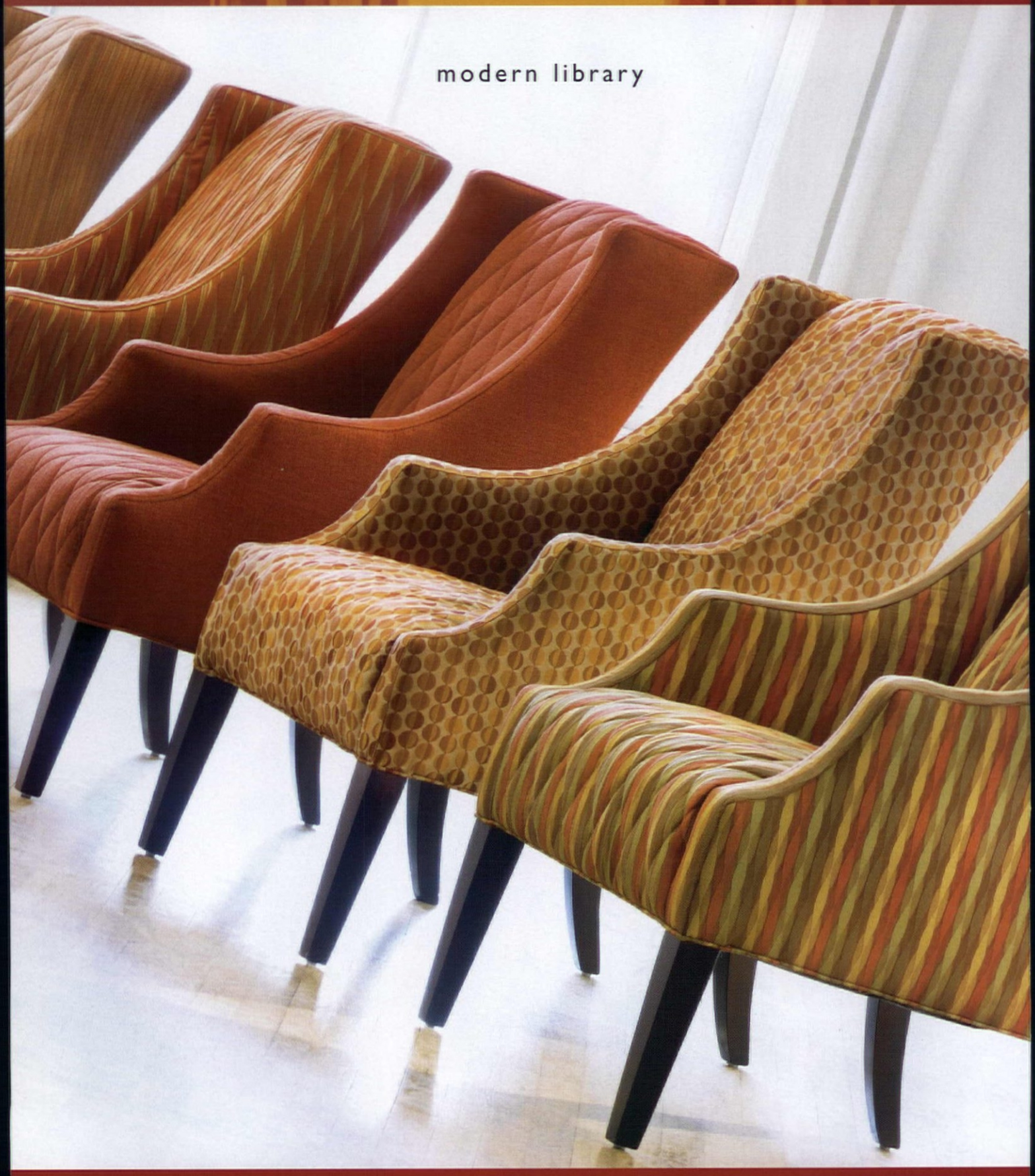
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AT HOME WITH . . . BARBARA CORCORAN

THE QUEEN OF THE COUNTRY'S MOST COMPETITIVE REAL ESTATE MARKET ON HOW TO KNOW WHEN A HOUSE IS A HOME YOU'LL LOVE—AND PROFIT FROM

If Barbara Corcoran were a real estate ad, she'd read something like: "A fabulous find. Great bones. Charming and bright. Pet-friendly!" As you tour her Park Avenue apartment, where a pair of shih tzus have free rein, it's easy to see how this engaging go-getter rose from a fledgling real estate entrepreneur—founding the Corcoran Group brokerage at age 23—to rule the notoriously indomitable New York market. Now, after stepping down as chairwoman of her firm, she has launched a TV production company, stepped up her already active schedule of public appearances, and welcomed a baby daughter to her family.

Corcoran owes her fame to a combination of marketing savvy, chutzpah, and complete immersion in her subject: "I moved every year and a half until I ▷



Real estate guru turned television producer Barbara Corcoran in the den of her Park Avenue three-bedroom apartment, her 18th home since moving to New York City in 1970.

BY JEN RENZI ■ PHOTOGRAPHED BY FRANÇOIS DISCHINGER

AT HOME WITH... BARBARA CORCORAN

▷ gave birth to my son eleven years ago," she says, "though I've relocated twice since then." Putting down deeper roots hasn't hindered her acquisitiveness. Dividing her time among homes in Manhattan, Fire Island, and Pawling, New York, she juggles several investment properties. "I'm a serial renovator," she says. "I look for great proportions, high ceilings, and lots of natural light." She'll tell hesitant investors that success does not come without risk. "I've overpaid for every home I've bought," she says. "But I'd rather make a big mistake and recover than live a lifetime with regret."

For Corcoran, the real estate game is less about making a buck than about making a happy home. "When house hunting, I always visualize a vignette of how I'd live there blissfully." At her current New York home, it was a window seat with 14th-floor views of Central Park. At her summerhouse, it was the promise of life outdoors that sucked her in: "A hammock, a beach towel—what more do you need?" True. But with her star on the rise, don't expect her to downsize anytime soon.



"The butcher-block counters *in my kitchen are a little passé, but they're cozy and make the entire room available for friends to pitch in with the chopping and cooking when they come visit."*

"Proportion is everything. *No amount of renovation will help you overcome low ceilings or inadequate window exposures. And good bones can make up for a multitude of sins."*





"Every other *year, I travel to the beach in Italy. I always buy the local stoneware—the colors are so cheery. I buy patterns for six, and mix them." Trofino plates, $60 for a set of four, and bowls, $50 for four. surlatable.com.*

"RENOVATE WITH AN EYE FOR HOW YOU LIVE, NOT WITH RESALE IN MIND. THE NEXT OWNER IS JUST GOING TO RIP OUT YOUR WORK ANYWAY"

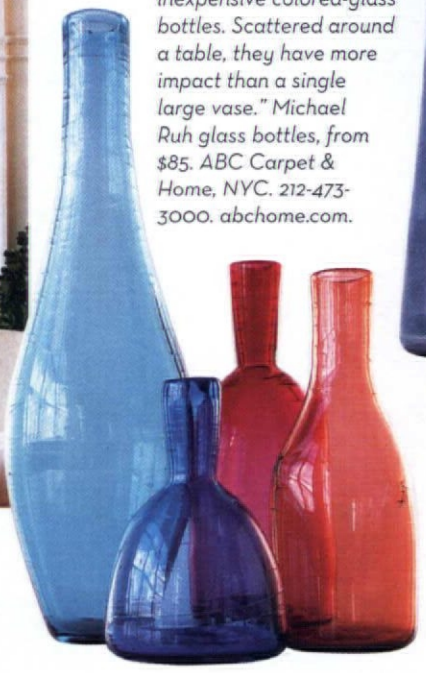


"I cart my quilts *back and forth between New York and Fire Island—they're not just for display. They're great for wrapping wet kids in at the beach! Some are antique, but I throw them in the washing machine anyway. If I can't wash it, I don't want to own it!" Pinwheel quilt, $168 for queen. garnethill.com.*



▲ "When house hunting, *be honest about how you live. Don't fixate on overhyped amenities you'll never use. Terraces and fireplaces are the most often requested features—and the least frequently used."*

▼ "I love to *put single flowers in inexpensive colored-glass bottles. Scattered around a table, they have more impact than a single large vase." Michael Ruh glass bottles, from $85. ABC Carpet & Home, NYC. 212-473-3000. abchome.com.*





▲ "There's nothing *more comforting in a vacant apartment than a nice tiled bathroom. They're hard to find but such a strong selling point." Mallic glazed-ceramic border, $14, Crake tile, $23, and Krendle tile, $13, from the Nest collection at Renaissance Tile & Bath. 800-275-1822.*

"I'M LIKE EVERYONE ELSE: VERY IMPULSIVE. EVERY PURCHASE I'VE EVER MADE WAS AN EMOTIONAL ONE. I BUY WITH MY HEART, THEN JUSTIFY IT WITH MY BRAIN"

> "I never set out *to collect painted-wood furniture; it just kind of happened. I like the informal, slightly scratched-up look. When a shape speaks to me—usually something with a little wiggle—I buy it." Trollenäs slat-front desk, Country Swedish, NYC.*





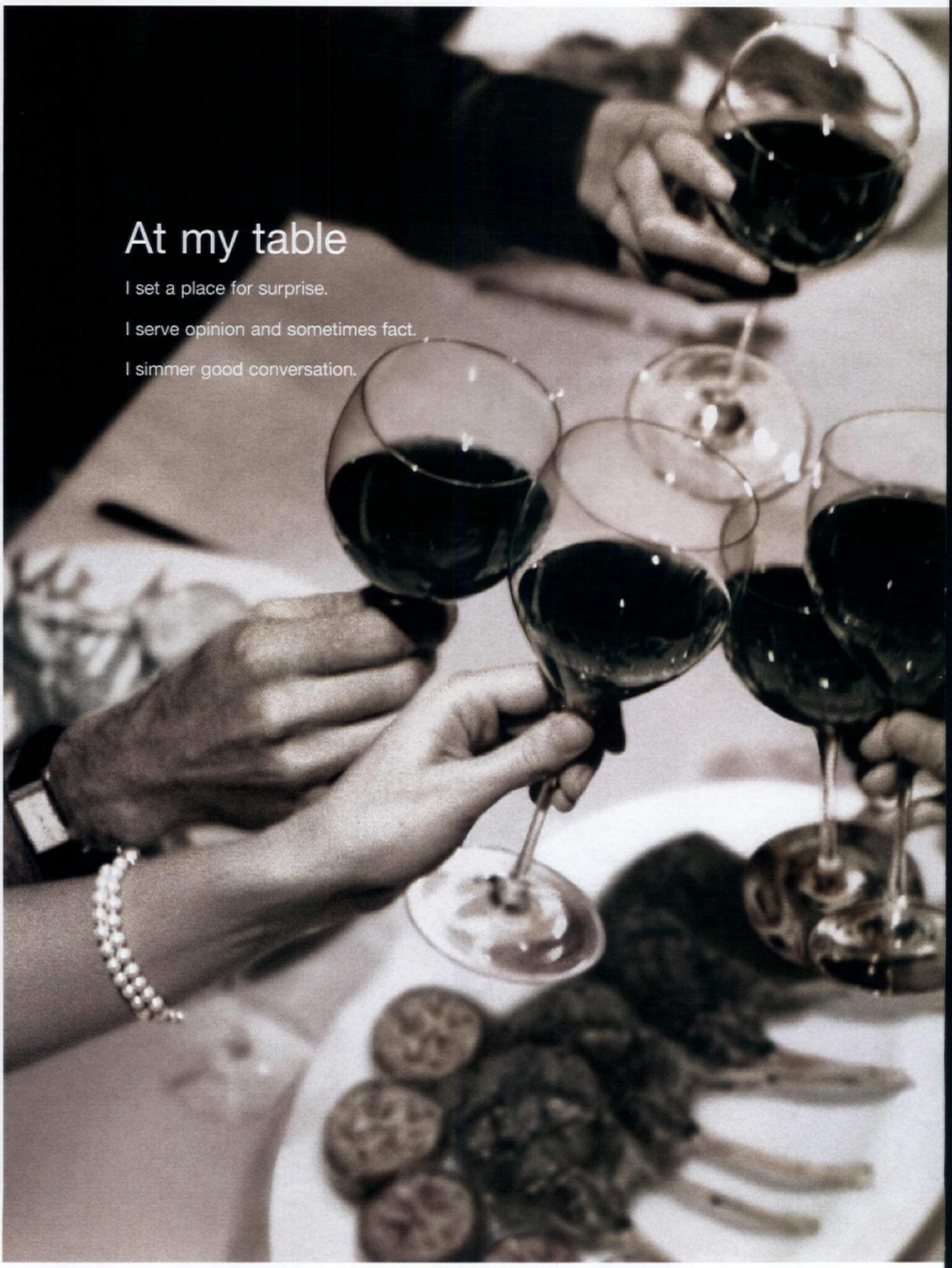
PETER MAUSS/ESTO (EXTERIOR)



< "Get a bigger *bang for your buck by looking at up-and-coming neighborhoods, but do your research: check an area out by foot or car. In New York, I always know a neighborhood is about to turn if I start to see flower boxes in the windows."*



▲ "Getting *past a New York co-op board is the great unequalizer. To help clients pass, I've even trained their dogs!" Medium Red Rosy dog bed, $115, Cath Kidston, NYC. 212-343-0223. cathkidston.com.* □


At my table
I set a place for surprise.
I serve opinion and sometimes fact.
I simmer good conversation.



SPECIAL REPORT

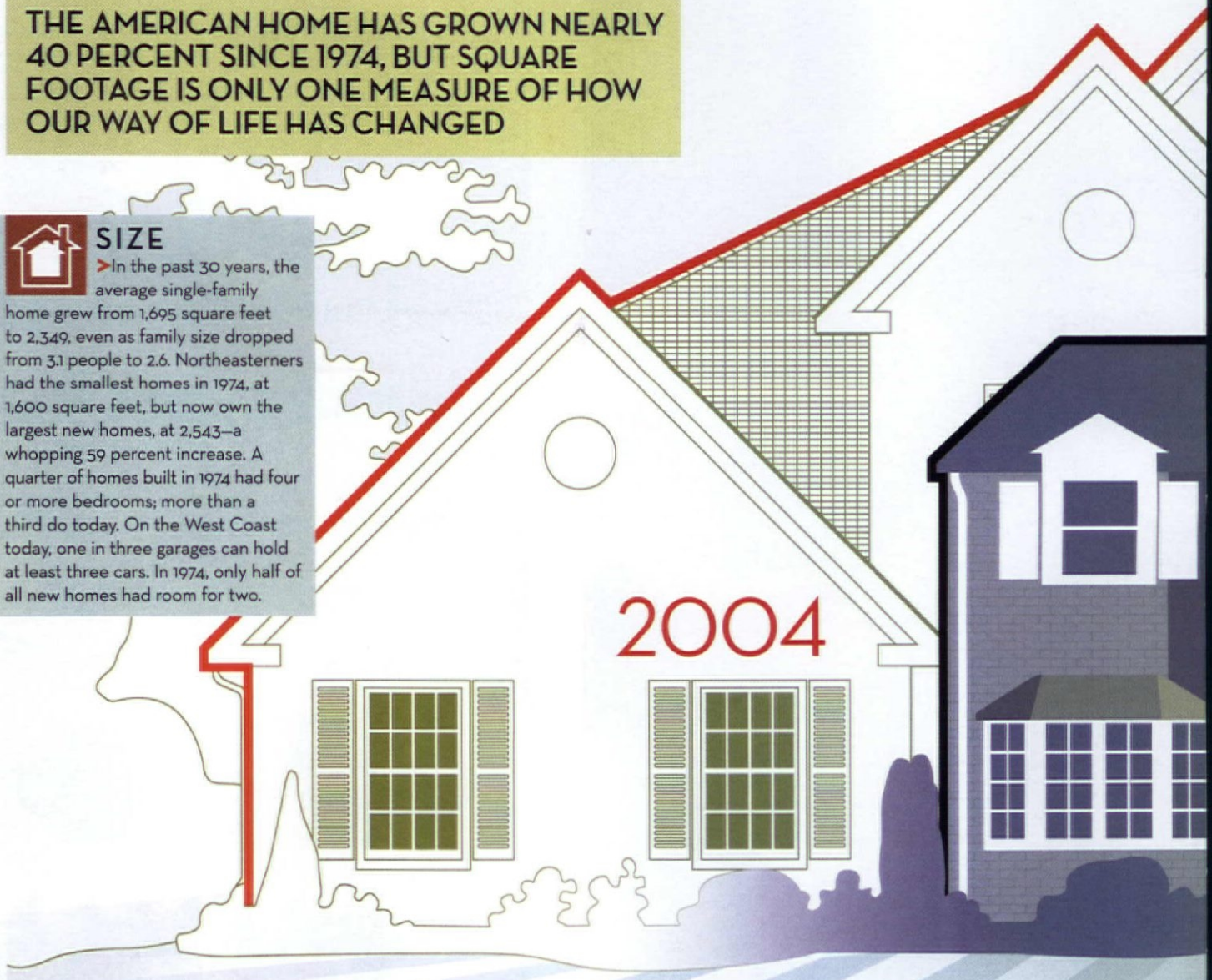
REAL ESTATE

THE BOOM GENERATION

THE AMERICAN HOME HAS GROWN NEARLY 40 PERCENT SINCE 1974, BUT SQUARE FOOTAGE IS ONLY ONE MEASURE OF HOW OUR WAY OF LIFE HAS CHANGED

SIZE

>In the past 30 years, the average single-family home grew from 1,695 square feet to 2,349, even as family size dropped from 3.1 people to 2.6. Northeasterners had the smallest homes in 1974, at 1,600 square feet, but now own the largest new homes, at 2,543—a whopping 59 percent increase. A quarter of homes built in 1974 had four or more bedrooms; more than a third do today. On the West Coast today, one in three garages can hold at least three cars. In 1974, only half of all new homes had room for two.



FLEX SPACE

>Many house plans today include a first-level room that can be used variously as an in-laws suite, a crafts room, or a media room. Increasingly, these flex rooms do double duty. Often they are laundry rooms where owners do more than wash and dry, with an added dishwasher, sink, fridge, freezer, and two-burner cooktop to keep food warm. On the second level, flex space gets a luxury spin. Usually connected to the master suite, the rooms provide a place for a home massage, a manicure, or hairstyling. Move the massage table and the room becomes a quiet space for yoga or Pilates.

KITCHEN

>Despite our homes' jump in square footage, the percentage of floor space the kitchen occupies has remained constant. So while a kitchen of the early 1970s took up about 150 square feet—10 percent of the house—today's kitchen, at 280, is nearly double the size but still only 12 percent of the house. (Some cooking activity has spread to other rooms, though; see Flex Space, left.) What has changed is the size of the appliances: a 48-inch cooktop is no longer uncommon; a 30-inch one is.

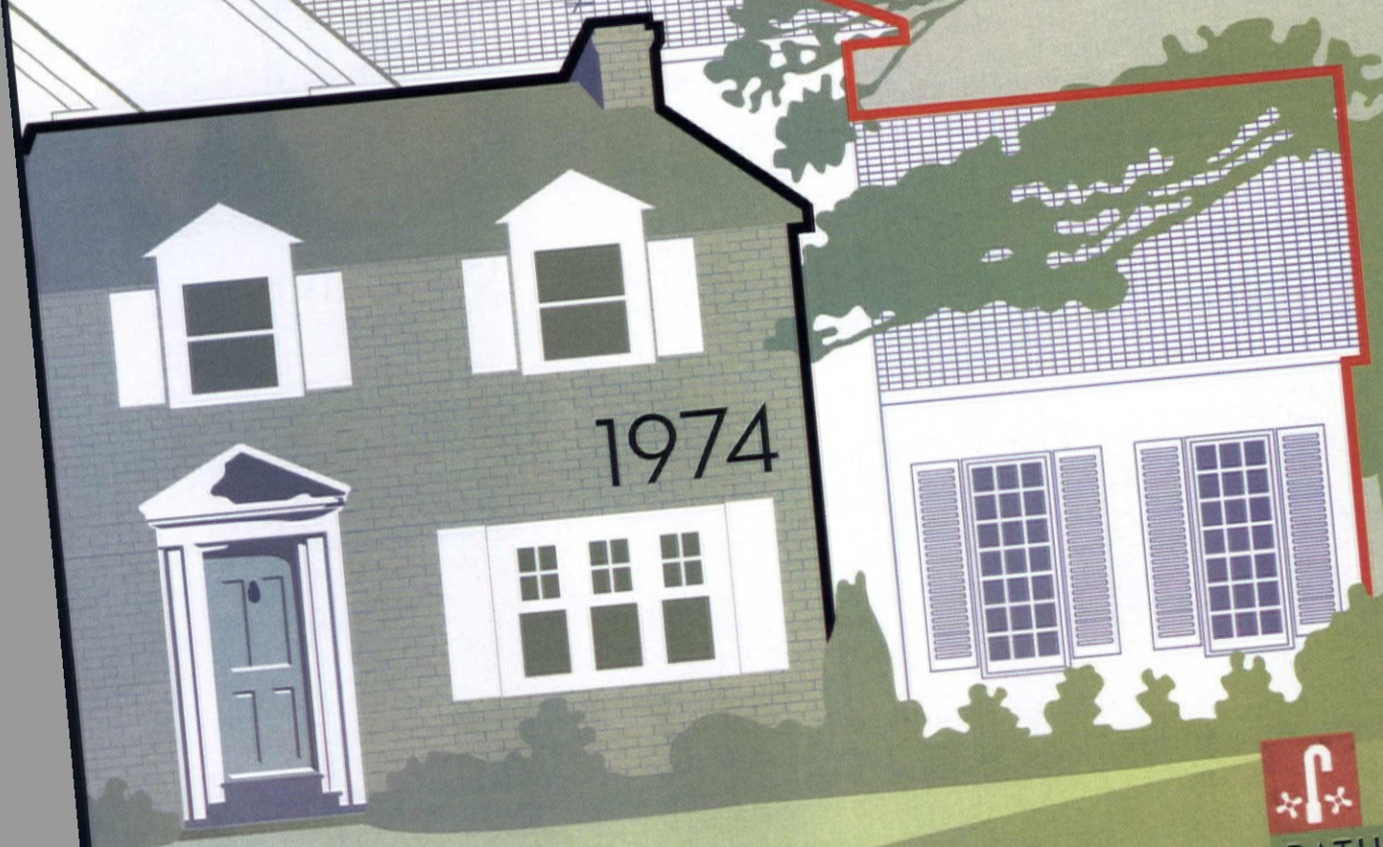
ILLUSTRATION BY PHIL WHEELER
RESEARCH BY JENNIFER GILL

TECHNOLOGY

> Forty-three percent of starter homes built this year will contain high-speed wiring that allows homeowners to network their home computers, play movies in multiple rooms, and have sophisticated phone systems. One result: the demise of the dedicated media room, as high-definition TVs, DVDs, surround-sound audio, and TiVo become available in five or six rooms—with room-darkening window treatments to match. The center of attention will be the 60-inch flat screen, often disguised behind a painting or mirror when it's not in use. Sixteen percent of starter homes now come with monitored security standard, and in another 32 percent it will be installed (up from 15 percent in 2003).

CEILINGS

> In the 1970s, average ceiling height was 7 feet 9 inches, making rooms easy to air-condition. Today a standard ceiling is 9 feet on the first level, 8 on the second, as energy efficiency—and the "great room" vogue—has increased.



LIVING AND DINING

> The biggest changes in the average single-family home have come in the living and dining rooms. Occupying 9 percent of the house, the living room is rapidly diminishing, often disappearing altogether. In 2004, more than a third of buyers of single-family homes said they would forgo a proper living room. Popular mostly as a place to show off formal dinnerware, the dining room too is shrinking, to a barely functional 10 by 12 feet today.

BEDROOMS

> Bedrooms have grown substantially. From the 1930s to the '60s, homes traditionally had 9-by-10-foot bedrooms. By the '70s and '80s, people had begun spending more time in their bedrooms, doing homework, watching TV, talking on the phone, having friends sleep over. Today a bedroom smaller than 11 by 11 feet is rare, and 12 by 12 feet has become standard. As bedrooms get bigger, so do beds. According to the International Sleep Products Association, king-sized mattresses made up 10 percent of the entire market last year, up from just under 6 percent 17 years ago.

BATHROOMS

> Only in the late '70s did the average master bath gain a full tub. A mere 20 percent of homes built then had two and a half bathrooms. Today that figure is up to 57 percent, and of those homes, one-quarter have at least three full baths.

5 Trends to Watch

WHETHER IT ENDS IN A BANG OR A WHIMPER—OR NEVER ENDS AT ALL—THE REAL ESTATE BOOM HAS MADE US RETHINK THE HOMES WE DREAM ABOUT

BY PAUL O'DONNELL AND JEN RENZI

WHEN IT COMES to houses, "space doesn't mean much," says Nathan Halsey, a custom home builder in Dallas. That observation may sound peculiar to Texas, where land is plentiful and houses have room to ramble. But since he founded Bishop Abbey Homes two years ago, Halsey has taken on houses fit to goggle even a Texan. For his clients, a 4,000-square-foot floor plan—almost twice the size of the average American home—"is about the minimum," Halsey says, though many of his customers range up to as much as 5,500 square feet. Kitchens fitted with multiple ovens and dishwashers typically connect to great rooms, which give onto loggias. Beyond the loggias lie patios so large they are referred to as "outdoor living space."

Even before the housing boom began, the McMansion, stylistically scattered and steroidally large, had become the icon of American real estate. In the past six years, as the percentage of homes costing a million dollars doubled and million-dollar sales increased at a furious rate of 500 percent, anxious owners and developers have built bigger and bigger, making sure their homes looked as impressive as their price tags. Design didn't always keep up with the square footage. "A six-thousand-square-foot box," laments Halsey, "can be pretty generic." But there are signs that, as prices cool, distinctive architecture, detail, and even interior design are becoming key selling points, often at the cost of square footage. ▷



At 55 Wall Street, residents may dine amid the original bank vaults.

1 A Return to Form

"There's a trend in the luxury arena toward architectural integrity," notes Laurie Moore-Moore, CEO of the Institute for Luxury Home Marketing, a training center for high-end real estate agents. "People are going back to Mission, Prairie, and Arts and Crafts style." The *House & Garden* National Real Estate survey bears this out. Asked what made them feel attached to their homes, more respondents cited character and architecture than any other feature. Cautious buyers, expecting a down market, may be gravitating naturally toward tried-and-true architectural profiles. Baby boomers, infamously influenced by nostalgia, may be looking to replicate their childhood homes. Others say inherited styles simply fit prevailing fashion. The hottest items in Los Angeles, says Coco Clayman-Cook, a top broker, are midcentury-modern houses that easily adapt to a simpler, Zen-like style of living. "The vibe used to be so ornate, with oversized everything," she says. "Now people want their own little retreat from the world." Downsizing leaves more money for the details. "People are looking for more quality," says Nancy Eason, a longtime broker in the Atlanta area. In the hot suburban markets of East Cobb County and Alpharetta, Eason says, "builders are stepping up to the plate" with moderately sized homes that boast lots of granite and other luxury trimmings. Window and door manufacturers, meanwhile, are supersizing their products to give the new, smaller houses a feeling of grandeur.



A yen for simplicity—and architectural cachet—has ensured that midcentury-modern houses remain hot properties in Los Angeles.

2 City Living

As boomers abandon their empty suburban nests, they are transforming once fading downtowns. From Seattle to Miami, a sudden demand for luxury condominiums is gobbling up former office buildings and spurring new construction. In Los Angeles, a new condo tower called the Californian is leading a march of high-rises down the Wilshire corridor between Beverly Hills and Westwood. In Dallas, condos being built within the Ritz Carlton and W Victory Hotel and Residences are all but sold out years before completion.

Moving downtown doesn't always mean scaling down. Young families in Dallas, exhausted by the commuter lifestyle, are buying up 60-by-140-foot city lots to stack them with 4,000 square feet of living space. Downtown lots in Dallas are in such demand, says Halsey, "people will pay two million dollars for a home less than ten years old and tear it down." Even condo living is only marginally shrinking the floor plan. The condos in Seattle's new Four Seasons range beyond 4,000 square feet. For buyers accustomed to 10,000-square-foot homes, L.A.'s Californian features kitchens large enough to accommodate a team of caterers. Many new buildings set aside floors for guest suites or dining rooms where residents can entertain.



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▷ No one, certainly not the real estate insiders we spoke to, seems to think real estate is headed for a serious tumble, and research tends to back them up. In the *House & Garden* National Real Estate survey, conducted last fall, some 40 percent of homeowners said they intended to buy again within the next year. Boomers, who inherited more money than any previous generation, have only begun to fund the purchases of their children, who will form the next generation of households. Meanwhile, they continue to trade up or add value to their present homes. "A third of homeowners plan to expand or remodel their home," says Jim Gillespie, president and CEO of Coldwell Banker Real Estate. But what attracts top buyers has already shifted. To keep the dollars coming in, developers are moving to distinguish their properties, redefining luxury to fit the boomers' changing lifestyle, and America's continuing fixation on design.



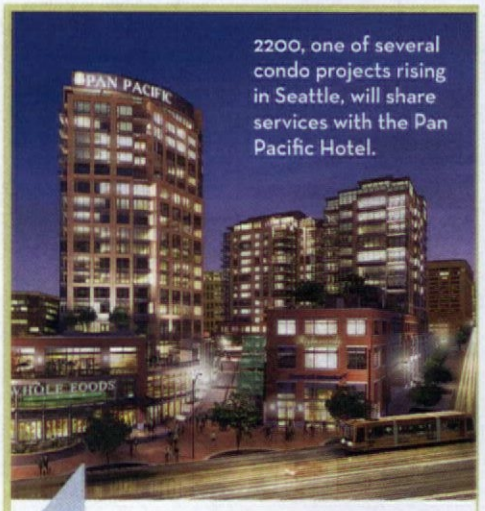
Custom furnishings by designer Antony Todd draw buyers at 4 West 21st Street in New York.

3 Designer Homes

In highly competitive markets, like New York, a good address alone is not enough. In Manhattan the most successful recent projects have lured buyers with the name of a famous architect, from Richard Meier's glass-sheathed condo block on the banks of the Hudson River, whose residents include chef Jean-Georges Vongerichten and Nicole Kidman, to the Urban Glass House, designed by Philip Johnson.

Now developers have taken "star-chitecture" to the next level, selling name-brand interior design. Interiors by the likes of Philippe Starck and design firms such as Tsao & McKown and Yabu Pushelberg have become selling points for condominiums. Architects John Pawson, Jean Nouvel, and Annabelle Selldorf have all recently put their imprint on the furnishings and finishes in New York luxury projects. In the apartments at 170 East End Avenue designed by Peter Marino, best known for his Chanel and Louis Vuitton boutiques, "there isn't a single finish I've ever seen in another building," says Louise Sunshine, CEO of the Sunshine Group, which is marketing the property. These boutique projects may include as few as ten apartments in a building—though exclusivity has its cost. Units in these buildings typically sell for $2,000 a square foot above prevailing market prices. But that premium, for those who value the work (and attendant cachet) of a nearly unattainable blue-chip architect, is a bargain, since it is still less than the fees such designers charge for a private commission.

> ACCORDING TO A NATIONAL *HOUSE & GARDEN* REAL ESTATE SURVEY, 7 OUT OF 10 HOMEOWNERS PREFER A NEWLY BUILT HOUSE TO A PREVIOUSLY OWNED SPACE



2200, one of several condo projects rising in Seattle, will share services with the Pan Pacific Hotel.

4 Concierge Service

The most desirable examples of the new residential properties are those being built cheek by jowl with premium hotels, with the full benefits of hotel living available to the condo owners. At Seattle's 2200, a three-tower complex that includes a five-star Pan Pacific Hotel, condo owners have access to room service and to grocery shopping at the upscale Whole Foods store at the ground level. Most high-end condominium projects make valet parking, theater ticket services, and dry cleaning drop-off available with ownership. "Boomers want the luxury and convenience of urban living—lots of activities and no traffic," says David Griffin, a realtor in Dallas, where the Residences at the Ritz-Carlton are 85 percent sold out two years before completion. "They want to call downstairs and have things taken care of."

Spoiled by such treatment in their city homes, buyers are coming to expect it elsewhere. For WCI Communities, a national luxury developer, concierge service is a crucial part of its communities dedicated to "splitters": families who, because of business, disparately placed grandchildren, or simply a passion for year-round golf, spend roughly equal parts of the year in two or more homes. At developments like Old Palm in Florida, WCI provides a "clubhouse" where residents can swim, catch a movie, or entertain friends with a meal cooked by the community's chef. Overseeing the clubhouse is a concierge who will receive packages and dry cleaning and watch over residents' homes while they are away, even stocking the fridge with groceries and fetching residents from the airport when they return.

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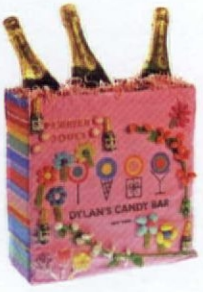
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5 Personalized Space

The lavish size of homes built during the recent boom invited homeowners to customize their space beyond the basic organization of living, dining, and cooking areas, with bedrooms above. That taste for personalizing space will likely not go away. Media rooms, his-and-hers home offices, exercise rooms, and guest rooms have begun to replace traditional living areas, turning behemoth mansions into, in some cases, two-bedroom white elephants. While flex rooms, as these alternative spaces are often called, make sense for the owners who built them, "overcustomized homes are hard to market," cautions the Institute for Luxury Marketing's Laurie Moore-Moore. In a market where million-dollar "bargains" get snatched up overnight, an unsellable luxury home would be the biggest surprise yet.

> MORE THAN 38 PERCENT WANT A MEDIA ROOM OR HOME THEATER, 17 PERCENT A HOME SPA. OTHER AMENITIES WE DREAM OF: A WINE CELLAR (10 PERCENT), A GUEST SUITE (10 PERCENT), AND A DRESSING ROOM TO CALL OUR OWN (9 PERCENT)

The Castle on the Corner

TOLL BROTHERS BUILDS LUXURY INTO SUBURBIA'S SPRAWL BY ERIC SIBLIN





Double-height ceilings and dual staircases come standard in the grand foyer of a home at a new Toll Brothers community near New Hope, PA.

WHEN THE IDEA of mass-producing luxury homes popped into the head of Bob Toll three decades ago, it came down to one thing: moldings. Toll, the CEO of the country's top builder of luxury housing, remembers deciding to spend an extra $300 per home on the moldings in an upper-middle-income community he was developing. "It worked," says Toll, seated at his desk at the Horsham, Pennsylvania, headquarters of Toll Brothers. "People said, 'Wow! Look at this—a medallion on a ceiling! Look at this trim! Look at that chair rail—this is really fine, quality stuff!' Well, it wasn't. It was the same upper-middle-income housing. It just had more moldings."

It was a eureka moment nonetheless for Toll (the other brother, Bruce, is vice-chairman of the board). Since those first molding-laden houses went up in the early 1970s, Toll Brothers has steadily added design flourishes, higher ceilings, and thousands of square feet to its base product. More than 55,000 homes later, the company has become a bellwether for the market: when Toll announced slower sales last fall, realty stocks fell marketwide.

Toll Brothers does not build for the richest of the rich; it builds for the well-to-do. But it takes its cues from the preferences of the seriously wealthy. "Our raison d'être is the mass appeal of luxury," says Kira McCarron, Toll's chief marketing officer. "We're trying to make available some of the features in our homes today that people saw when touring the Newport mansions of the Vanderbilts and Whitneys."

If Toll Brothers mirrors the rich, it also reflects how we live—and how we hope to. Though Toll's semicustom homes are just an add-on or two away from costing $1 million, their 925 house and apartment models are part practicality—the company streamlines buyers' choices to make their homes more accessible—and part aspirational.

The trick is to package opulence in a predesigned framework—think LEGO with cathedral ceilings and bathrooms big enough to ice-skate in—without sacrificing individuality. The key to Toll Brothers' success is giving customers a hand in shaping the design. "We don't want our homes to look like cookie cutters," says Jed Gibson, the company's chief architect. "Tract housing is the ultimate insult."

Making buyers' individual desires profitable means accurately prognosticating what they will want. In the bathroom and kitchen, Toll offers some 50 types of tiles, various accents, and a wide range of choices on items like shower doors, enabling the buyer to drill down to a very detailed level for upgrades and finishes. ▷

▷ The upgrades begin with the most basic: hardwood flooring (natural blond maple and Brazilian cherry top many peoples' lists) and granite counters (Brazilian Santa Cecilia, Blue Pearl from Norway, and Black Galaxy from India are big sellers). Brushed nickel faucets and tumbled marble backsplashes round out a typical kitchen, along with gas cooktops, under-mounted sinks, and built-in wine coolers. In the master bath, Toll customers go for ornate faucets for the Roman-style tub, frameless shower doors, and extra showerheads. "There's an awful lot of moving parts," says Toll. "It's not just color selections, kitchen cabinets, and tiles. Everybody does that."

Toll orders upwards of 200,000 square feet of granite a year, and somewhere in the neighborhood of 5.6 million square feet of hardwood, not to mention thousands of faucets, windows, and architectural elements. The company bases its guesses about what to order on marketing intelligence from suppliers like Kohler and Andersen Windows, who are happy to do their part to keep business thriving.

Toll's sales managers also channel the feedback from some half-million people who troop through the company's model homes every year. Staffers also eyeball higher-bracket homes constantly for inspiration. "Everyone loves to look at expensive custom homes," says McCarron. "If we can approximate those offerings in a more affordable, production-oriented way, we can bridge the custom versus semicustom gap."

Complicating the task are regional tastes (see below), which tend to be expressed in structural add-ons like solaria, butler's pantries, and wine-tasting rooms. Out west, three Toll markets offer a meditation room, capitalizing on a vogue for contemplation. At New Britain Walk, a folksy community with double-height porches near Philadelphia, customer Mairi Schuler has opted for a full patio and bay windows for her unit, and even increased the height of the basement. "The house doesn't have the traditional builder feel," she says. "You can make it your own."

Toll Brothers luxury has gone way beyond fancy moldings. Even Toll's brash CEO—who owns four homes and a private jet and has a fondness for opera (Toll Brothers recently agreed to sponsor the Metropolitan Opera's revered Saturday afternoon radio broadcasts)—is often taken aback. "When you walk into a home," says Toll, "and you see a fifty-foot open space, an infinity-edge swimming pool, a beautiful stainless-steel built-in barbecue, and a lanai with a thatched roof and terra-cotta seats, it's like going to the Ritz or the Four Seasons. I'm still struck with a little bit of awe. My goodness gracious—look at what we've done!" □


1


2


3

TOP MODELS LOCATION IS EVERYTHING

Toll Brothers offers 570 models for single-family homes, each adaptable to customers' wishes. As in cuisine, tastes vary from region to region. The current top seller in the Northeast is the Hampton (1), which comes in 19 exterior architectural styles, from Colonial to Versailles. The base model, measuring 4,730 square feet, boasts four bedrooms, three and a half bathrooms, dual staircases, a double-height family room, and a two-car garage. The master suite encompasses two large walk-in closets, a private den, and a master bath with raised tub. Florida's top-selling model, the Mediterranean-style Carrington (2), puts the master suite on the main floor—too exotic an arrangement for Yankees, who also have scant use for the Carrington's covered lanai. In California, the Santa Barbara model (3) bows to the local automobile culture by featuring not one but two two-car garages.

> 53 PERCENT WERE MOST CONCERNED ABOUT THE DECOR OF THEIR LIVING ROOM. THE KITCHEN, GARNERING 19 PERCENT OF THE VOTES, WAS THE RUNNER-UP. CHILDREN'S ROOMS MATTERED LEAST

> **WHEN THEY WERE BUYING THEIR CURRENT HOMES, THE KITCHEN WAS THE SPACE THAT MATTERED MOST TO THE MAJORITY OF THOSE SURVEYED. THE AREA THAT MATTERED LEAST IN THEIR DECISION TO BUY: THE GARDEN**

> A CLASSIC CLAPBOARD COLONIAL WITH A PORCH IS THE MOST POPULAR STYLE IN THE NORTH. WHILE A SPANISH VILLA WITH A GARDEN COURTYARD LEADS THE WISH LIST IN THE WEST. A STATELY BRICK GEORGIAN HOUSE IS THE TOP CHOICE IN BOTH THE SOUTH AND THE MIDWEST. LEAST POPULAR NATIONWIDE? A SHINGLED CAPE COD COTTAGE

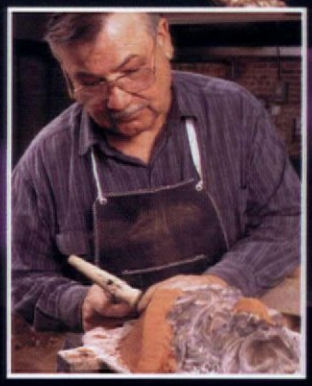
> **37 PERCENT NOTED THE AMBIENCE OF A HOME THEY VISITED—WHETHER IT WAS AIRY, SAY, OR INTIMATE. SIZE IMPRESSED 16 PERCENT, A POINT LESS THAN THOSE WHO NOTICED THE WALLPAPER**

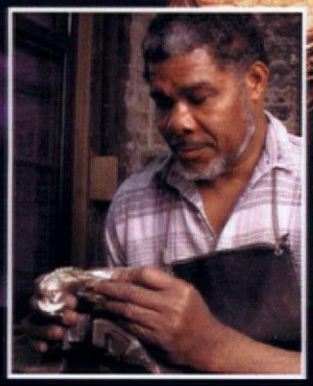
> YOUNGER BUYERS ARE MORE THAN TWICE AS LIKELY TO EMBRACE THE LOOK OF THEIR CHILDHOOD HOME THAN OLDER HOMEOWNERS. OVERALL, FEWER THAN 20 PERCENT LIVE IN A HOUSE LIKE THE ONE THEY GREW UP IN

AN ONLINE SURVEY WAS CONDUCTED BY EQUATION RESEARCH AMONG A NATIONAL SAMPLE OF 1,076 RESPONDENTS, OF WHICH 569 WERE RECENT HOME BUYERS (PAST 24 MONTHS) AND 507 WERE PLANNING TO PURCHASE A HOME IN THE COMING 12 MONTHS.

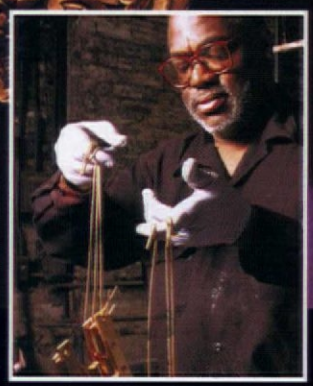
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Eight Reasons to Redecorate (this Month)





1 Democratic Design Skip the pricey ateliers. Find new collectibles in IKEA's PS line. Hella Jongerius's embellished vases. $40 each. ikea.com.

2 Embroidery Everywhere Fashion's passion is showing up in lavish stitched fabrics for curtains. Lorca's Passiflora, through Osborne & Little.



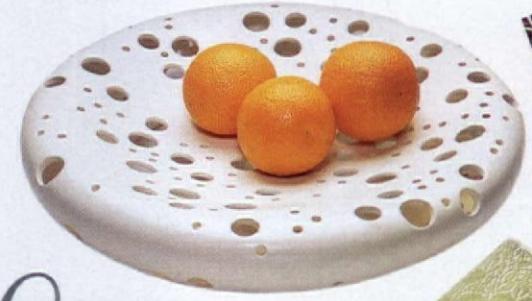
3 Organic Curves Good design wants to be touched. From tubs to telephones, the cutting edge is sexy and smooth. Chord bathtub. $8,500. waterworks.com.



4 Vintage Finnish The hottest locale for hip design? Cool Finland. Early-20th-century rug, $4,500. nematicollection.com.



5 Arts and Crafts The 150-year-old master, William Morris, looks younger than ever. Tiles from H & R Johnson. In NJ, 732-528-2248.



6 Spacey Ceramics Designers like Arik Levy take ceramics into a new orbit. Levy's Galactica bowl for Gaia & Gino. $430. 888-350-8765.

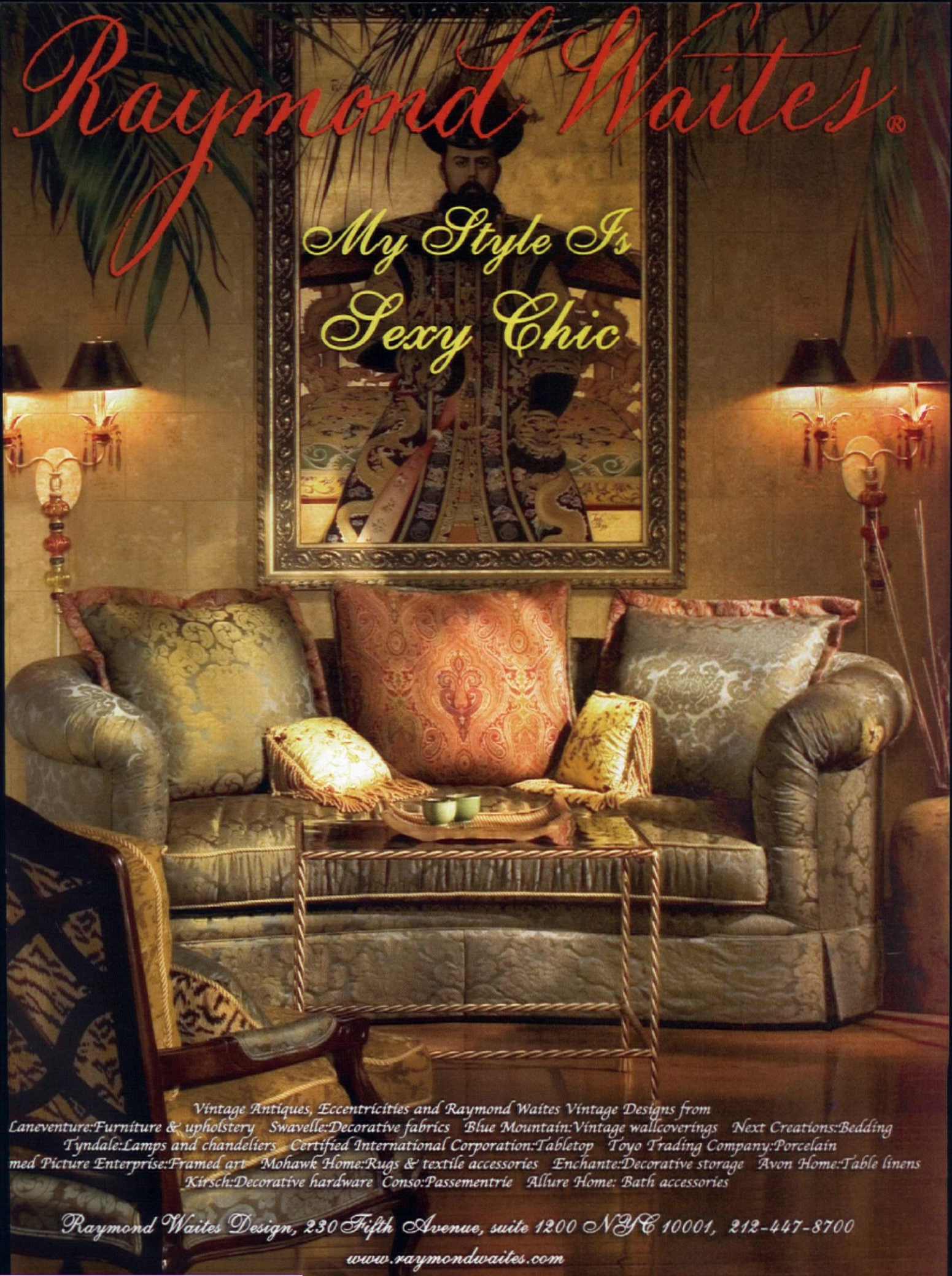


7 Lace Is in the Air And on walls, linens, and plates. Louise Body's lace wallpaper, about $105 for 10 meters. louisebodywallprint.com.

8 Paul Evans His chunky, handwrought '60s and '70s pieces are due for a revival. Steel coffee table (1969), $14,000. phurniture.com. □



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Vintage Antiques, Eccentricities and Raymond Waites Vintage Designs from
Laneventure:Furniture & upholstery Swavelle:Decorative fabrics Blue Mountain:Vintage wallcoverings Next Creations:Bedding
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med Picture Enterprise:Framed art Mohawk Home:Rugs & textile accessories Enchante:Decorative storage Avon Home:Table linens
Kirsch:Decorative hardware Conso:Passementrie Allure Home: Bath accessories
Raymond Waites Design, 230 Fifth Avenue, suite 1200 NYC 10001, 212-447-8700
www.raymondwaites.com

Elements of a Room

IF YOU'RE REMODELING OR ADDING ON TO YOUR HOME, CONSIDER INCLUDING ONE OF THESE **DREAM ROOMS**



THE MEDITATION ROOM

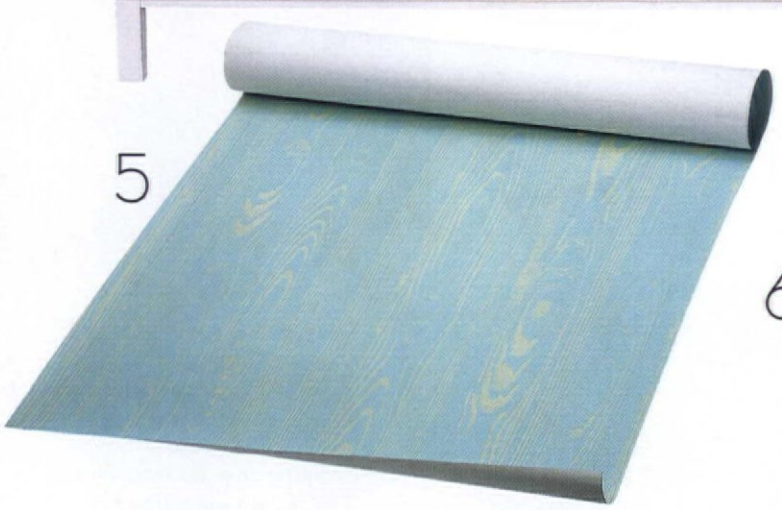
In pursuit of bliss? Contemplate a soft, calm palette. **COUCH**, "Princess," with attached **PILLOWS**, $3,745, by Caravanne; **PILLOW**, "Peacock," in silver, $130, by Thomas Paul; **MIRROR**, "Baija," nickel-plated brass, $275, all at Calypso Home. calypso-celle.com. **THROW**, knitted mink, $3,200, by Adrienne Landau, at Bergdorf Goodman. adriennelandau.com. **RUG**, "Funky Zebra," 9-by-6, $4,590, by Diane von Furstenberg, at Rug Company, NYC. 212-274-0444. **TRAY**, $650, and **CANDELABRA**, tubular steel, $95, from Aero, NYC. 212-966-1500. **FABRIC** on wall, "Cosmos" by Scalamandré. **ÉTAGÈRE**, "Searlate," $1,645, Mitchell Gold + Bob Williams. 800-789-5401. **VASE**, with handles and beads, $550, by Frances Palmer. francespalmerpottery.com. **VOTIVES**, rock crystal, $150 to $450, from Ruzzetti & Gow. ruzzettiandgow.com.















1 PILLOW on top in "Chrysanthe," bottom **PILLOW** in "Lucita" from Liberty Furnishings, both fabrics through Osborne & Little. **2 HOURGLASS,** handblown, on wrought-iron stand, $525, Aero, NYC. 212-966-1500. **3 CARPET,** "Ocean," in carved silk-and-wool, from Tai Ping. **4 LOUNGER,** "Lampert," covered in "Film Fest" **FABRIC** in Natural, $1,950, by Jonathan Adler. jonathanadler.com. **5 WALLPAPER,** "Oh So Faux," in "Off Shore," from the Alpha Workshops, through Pollock. **6 STACKING TABLES/ÉTAGÈRE,** "Rue du Bac," $250, by Kailee, from interludehome.com. **7 LEAF,** repoussé silver-plated copper, $750, from Robert Kuo. robertkuo.com. ▷

PRODUCED BY KIMBERLY GIESKE ▪ PHOTOGRAPHED BY JONATHAN KANTOR AND ANTONIS ACHILLEOS

Elements of a Room

THE WRAPPING ROOM LUXURIATE IN A COMMAND CENTER FOR SENDING PRESENTS TO FRIENDS AND FAMILY



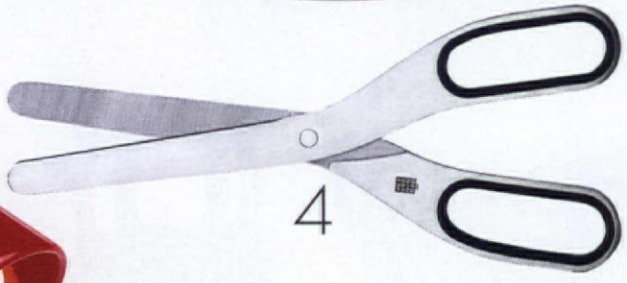
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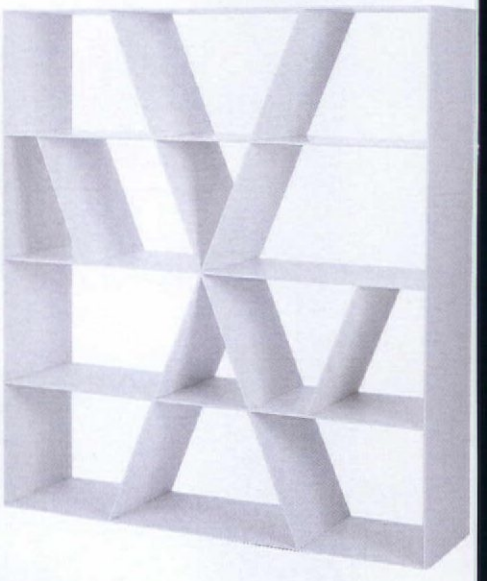
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1 WASTEBASKET, Archidot "Real Red," $60, by SeaCloth, CT. 203-422-6150. **2 TAPE DISPENSER,** $85, by Folmer Christensen, from the MoMA Design Store. momastore.org. **3 FABRIC** on right, "Elsa" in linen and cotton, in Corail, by Manual Canovas from Cowtan & Tout; on left, "Morocco" in linen and cotton, by Carleton V. **4 SCISSORS**, $15, in stainless steel, by Ordning & Reda, at Bodum. 800-23-BODUM. **5 SHELF** "X," $7,228, by Naoto Fukasawa for B&B Italia. bebitalia.it. **6 TABLE LAMP**, "Kari," $75, Hold Everything. holdeverything.com. **7 CHEST**, "Ros 5," in galvanized steel, $595, Conran Shop. conran.com.



CHAIR, "Sun," $1,860, by Christophe Pillet, at Cappellini, NYC. 212-966-0669. **TABLE**, "Carte Blanche," wood and canvas, $2,925, by Ann Demeulemeester for Bulo, at Moss. mossonline.com. **TABLE LAMP**, pivot-arm, $89, and **SHELVING UNIT**, "Rolling Storage," $500, both from West Elm. westelm.com. **WASTEBASKETS**, $4 to $6 each, and **WRAPPING PAPERS**, $8 each, from the Container Store. **WALLPAPER**, "Rudolpho," flocked, $70 per roll, Gramercy. 800-332-3384. Hand-silk-screened **PRINTS**, *Magic Language No. 2*, right, and *Magic Language No. 1*, $575 each, designed by Eva Zeisel, James Klein, and David Reid. kleinreid.com. ▷



CHAIR, "Tulip," $636, by Eero Saarinen, through Knoll. knoll.com. Spool **TABLE**, "Camp Hickory," $545, Mitchell Gold + Bob Williams. **GLOBE**, $248, Spherical Concepts, Barneys New York. 888-8BARNEYS. **DESK**, "Secrétaire Sheraton," $18,700, by Pozzoli, and **RUNNER**, "New Sanderson," $6,800, by Roberto Cavalli, both from Roubini. roubinicasa.com. **VIDEOPHONE**, "Ojo," $600, Motorola. motorola.com. **CLOCK**, brass and acrylic, $325, by George Nelson, at Vitra, NYC. 212-463-5750. **FABRIC**, back wall, "Belvoir" cotton sateen, Scalamandré. **WALL COVERING** inside curve, "Madagascar," Carleton V. **PAINT**, "Foxgloves," Ralph Lauren Greenhouse Collection. **FLOOR TILES**, "Pierrot," in black and white, from $6 per square foot, Amtico. amtico.com.

Elements of a Room

THE TELEPHONE NICHE IF YOU'RE TIRED OF CELL PHONES EVERYWHERE, GO BACK TO A PLACE MEANT JUST FOR MAKING PHONE CALLS



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1 Cordless **PHONE**, "BeoCom 2," $1,050, Bang & Olufsen. bang-olufsen.com. **2** **DESK BLOTTER**, $245, **LARGE BOX**, $95, **BUSINESS-CARD BOX**, $135, and **SMALL BOX**, $75, all Kate Spade. katespade.com. **3** **SIDE TABLE**, with brass inlay top, $2,625, made to order, Jackson Siegel Aaron. jacksonsiegelaaron.com. **4** **CHAIR**, "Madison," $2,280, by Thomas O'Brien, for Hickory Chair, at Aero, NYC. 212-966-1500. **5** **AGENDA**, $325, Pucci, NYC. 212-230-1135. **6** **FOUNTAIN PEN**, $600, Chopard. chopard.com. **7** **PHONE**, "Classic Grand," $59, Pottery Barn. potterybarn.com. ▷

Elements of a Room

THE POTTING SHED WHO SAYS IT HAS TO BE TEAK? GO FOR A SPACE THAT BRINGS SPRING IN ALL YEAR



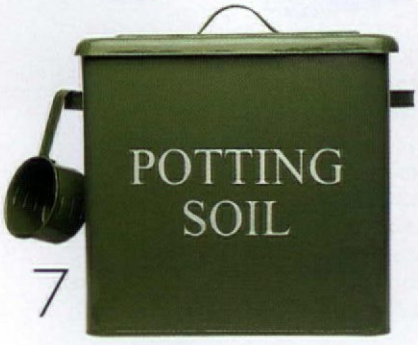












1 ROSE GLOVES of synthetic suede, $30, West County Gardener. westcountygardener.com. **2 SHEARS**, "Ikenobo," high-carbon steel, $33, Hida Tool & Hardware Co. 800-443-5512. **3 FABRICS**, from top: "Verrieres" glazed chintz, Brunschwig & Fils, and "Lincoln" in pink, Colefax and Fowler. **4 BRACKET**, "Curlique," $18, Anthropologie. anthropologie.com. **5 POT BRUSH**, about $18, Gardenaria, England. 011-44-870-446-0414. **6 WATERING CAN**, "Stelton," in stainless steel, $199, Moss. mossonline.com. **7 POTTING SOIL CONTAINER**, $50, Charleston Gardens. 800-469-0118. **8 POTTING BENCH** in zinc and poplar, $4,250, Mecox Gardens. mecoxgardens.com.



Woven copper SINK, $2,000 to $2,400, by Handcrafted Metal. handcraftedmetal.com. FAUCET, "Culinaire Bridge," $530 to $635, American Standard. americanstandard-us.com. Laminated COUNTERTOP and SHELF, "Karratha Brush," $1.25 to $2.25 a square foot, WilsonArt. countertop.com. OUTDOOR FABRIC, "Regatta Stripe," $32 a yard, Waverly. waverly.com. Colored FLOWER POTS, $27 to $120, Bauer Pottery Company of Los Angeles. bauerpottery.com. Kelly green canvas GARDEN BAG, $245, Kate Spade. katespade.com. GARDENING TOOLS, $175 for a set of four, Le Prince Jardinier, at Takashimaya New York. 800-753-2038. Zinc LANTERN, $390, Marston & Langinger, NYC. 212-965-0434. WALL COVERING, "Dubarry Rose," in Terracotta, Clarence House. □



SEAMLESS

A film by Douglas Keeve

sundance
CHANNEL

Premieres Monday, December 26 on Sundance Channel, at 9pm EST.



Tropical plants like this *Tradescantia spathacea* make excellent houseplants.

New Houseplants

After decades of being out of fashion, indoor plants are back among a fresh crop of gardeners

by stephen orr

I BECAME a gardener during the 1970s, the last great age of houseplants. Our home was filled with the trappings of my mother's indoor gardening hobby: books by Thalassa Cruso or Dr. D. G. Hessayon, plant misters, elaborate watering systems, half-crystallized bottles of Schultz plant food, and macramé plant hangers. I have a soft spot for the whole bit. It's not just nostalgia; these plants taught me to become a gardener. Sadly, today not everyone thinks as highly of houseplants as I do.

There are two main reasons that houseplants have fallen from favor. First, too often they are neglected and allowed to linger as dust vectors in a corner. Gardeners, especially new ones, often wear their heart on their sleeve and seem to have a difficult time parting with a wayward plant in the vain hope that it will recover. Unhealthy plants become dream homes for pests like whitefly, scale,

PHOTOGRAPHED BY SIVAN LEWIN

or fungi that can easily spread to their healthy neighbors. You should always throw away plants that aren't thriving. The second reason for the decline is that houseplants have become something akin to agribusiness. The market is glutted with a narrow range of stolid, mass-produced characters—the houseplant equivalents of iceberg lettuce. If you're unfamiliar with their names, you're sure to know them by sight: schefflera, spider plants, dieffenbachia, Boston ferns, croton, ficus, dracaena, and kalanchoe, to name a few.

There are still a few small old-fashioned greenhouse nurseries with more interesting offerings. Ken Frieling and his partner, Thomas Winn, have run Glasshouse Works in Stewart, Ohio, for 30 years and have built a niche business by providing indoor gardeners with the new, the unusual, and the almost forgotten. "We're always looking for new selections and forms," Frieling says. "Some plants come to us from experts or botanical gardens. Others come from people who have something from their grandmother's day but don't know what it is." Few large nurseries bother with varieties that are difficult to propagate or slow to grow into salable-sized plants. These are the species on which Glasshouse Works' business is based.

Frieling thinks that indoor gardening may be gaining interest due to the Internet, where it is easier to find specialty growers. New gardeners also come to the hobby from another unexpected source. "I hear from people who bought their first houseplant as a rescue from the sale table at Home Depot," he says. Soon they are joining the ranks of dedicated collectors.

New plants are also attracting customers. "Ferns and begonias have always been popular," he says, "but hoyas and the aroids [alocasias, anthuriums, and aglaonemas] are becoming increasingly so, because of a wider choice of forms." Other trends, like succulents and indoor bonsai, cycle through with regularity.

For any budding houseplant fan, the secret is to experiment to learn what grows best in the specific environment of your home, and not love your plants to death. Most successful ones thrive on some benign neglect. It's better to ignore them a little than to overfeed and overwater them to an early grave. Give them a little and they'll return the favor tenfold. Let the next golden age of houseplants begin! □ *glasshouseworks.com.*



A wide-ranging display of houseplants from Glasshouse Works includes rare varieties of old favorites, forgotten species, and brand-new hybrids. See Shopping, last pages, for a detailed list.



Favorite Foes Great gardeners are defined as much by the plants they despise as by those they treasure

by tom christopher



"SHOW ME A PERSON who is without prejudice of any kind on any subject and I'll show you someone who may be admirably virtuous but is surely no gardener." —Allen Lacy.

Who am I to argue? Lacy is, for my money, the best writer on gardening that this country has ever produced, and an expert dirt-under-the-fingernails practitioner as well. Besides, this assertion has become my excuse. My wife had been planting dahlias promiscuously around the garden. I tried to be patient. I gave it a couple of weeks before I explained that I would prefer (okay, I insisted on) a dahlia-free landscape. She pointed out that dahlias are colorful, that she thinks they are pretty, and that a bulb grower was sending us the tubers free of charge. I explained that didn't matter, because I hate dahlias. My wife asked why, so I told her. Dahlias look like something made from silk you'd find at the craft shop; they're loud and obvious and common, the Cheez Whiz of flowers.

Few things are more gratifying in life than an acceptable prejudice, even if, as in the case of dahlias, you can't persuade the whole world to hate them, too.

Now my wife asks every visitor to our house their opinion of dahlias, which rarely agrees with mine, and then makes me justify my ban yet again. I'm getting a reputation as a floral bigot.

It's worth it, though, for this experience has helped me to realize what a misunderstood group gardeners are. The public perception is that we are a spiritual, gentle-souled crowd, Saint Francis of Assisi in plastic clogs and ill-fitting, broad-brimmed hats. In fact, the best gardeners I've known were an unpredictable mass of passions and prejudices. If you don't care enough about plants to hate at least some of them, then you don't care enough to create a garden that is truly interesting.

I remember, in this regard, the visit I made some years ago to Great Dixter, the gloriously nuanced garden that Christopher Lloyd has created around his family's home in East Sussex, England. In discussing his plans for the landscape, he spoke with what I can only describe as patricidal satisfaction about his gradual removal of topiaries that his father had installed. Many still remain, and Lloyd faithfully oversees their annual barbering, but he clearly relished the destruction of those he had uprooted.

Not surprisingly, I've found that prejudices commonly focus on plants imposed by others. Felder Rushing stated this truth most succinctly. A university-trained horticulturist, Rushing has reverted to his Mississippi Delta upbringing, becoming the guru of gardening as southern folk art. I met him at a workshop he was conducting in New York, teaching a café society audience how to turn discarded tires into planters.

Dahlias, he told me when I called recently, "are gaudy or bawdy or both." Not that he objected to this. His problem with the plant was twofold. "First

PHOTOGRAPHED BY LENDON FLANAGAN

If your grandmother had osteoporosis, you could too.

Fight back with Actonel.

Your grandmother's hump wasn't a slump. It was osteoporosis. Over time, with osteoporosis, multiple fractures of the spine can cause the back to curve, and in severe cases, form a hump. But Actonel helps protect your bones. It can't unslump a hump, but it can help fight fracture.

Visit Actonel.com for a free osteoporosis information kit.

Ask your doctor if Actonel is right for you.



Actonel is a prescription medication to treat and prevent post-menopausal osteoporosis. Some risk factors for osteoporosis include Caucasian or Asian race, family history, small frame or smoking.

You should not take Actonel if you have low blood calcium, have severe kidney disease, or cannot sit or stand for 30 minutes. Stop taking Actonel and tell your doctor if you experience difficult or painful swallowing, chest pain, or severe or continuing heartburn, as these may be signs of serious upper digestive problems. Side effects are generally mild or moderate and may include back or joint pain, stomach pain or upset, or constipation. Follow dosing instructions carefully.

Please see important information about Actonel on the following page.

Actonel.com
1-877-Actonel

Help fight fracture. **Actonel**®
(risedronate sodium tablets)

ACTONEL® (risedronate sodium tablets)

Patient Information: ACTONEL® (AK-toh-nel) Tablets

ACTONEL (risedronate sodium tablets) 5 mg and
ACTONEL (risedronate sodium tablets) 35 mg for Osteoporosis

Read this information carefully before you start to use your medicine. Read the information you get every time you get more medicine. There may be new information. This information does not take the place of talking with your health care provider about your medical condition or your treatment. If you have any questions or are not sure about something, ask your health care provider or pharmacist.

What is the most important information I should know about ACTONEL?

ACTONEL may cause problems in your stomach and esophagus (the tube that connects the mouth and the stomach), such as trouble swallowing (dysphagia), heartburn (esophagitis), and ulcers (See "What are the Possible Side Effects of ACTONEL?").

You must follow the instructions exactly for ACTONEL to work and to lower the chance of serious side effects.
(See "How should I take ACTONEL?").

What is ACTONEL?

ACTONEL is a prescription medicine used:

- to prevent and treat osteoporosis in postmenopausal women (See "What is Osteoporosis?").
- to prevent and treat osteoporosis in men and women that is caused by treatment with steroid medicines such as prednisone.
- to treat Paget's disease of bone (osteitis deformans). The treatment for Paget's disease is very different than for osteoporosis and uses a different type of ACTONEL. This leaflet does not cover using ACTONEL for Paget's disease.

If you have Paget's disease, ask your health care provider how to use ACTONEL.

ACTONEL may reverse bone loss by stopping more loss of bone and increasing bone mass in most people who take it, even though they won't be able to see or feel a difference. ACTONEL helps lower the risk of breaking bones (fractures). Your health care provider may measure the thickness (density) of your bones or do other tests to check your progress.
See the end of this leaflet for information about osteoporosis.

Who should not take ACTONEL?

Do not take ACTONEL if you:

- have low blood calcium (hypocalcemia)
- cannot sit or stand up for 30 minutes
- have kidneys that work poorly
- have an allergy to ACTONEL. The active ingredient in ACTONEL is risedronate sodium. (See the end of this leaflet for a list of all the ingredients in ACTONEL.)

Tell your doctor before using ACTONEL if:

- you are pregnant or may become pregnant. We do not know if ACTONEL can harm your unborn child.
- you are breast-feeding or plan to breast-feed. We do not know if ACTONEL can pass through your milk and if it can harm your baby.
- you have kidney problems. ACTONEL may not be right for you.

How should I take ACTONEL?

The following instructions are for both ACTONEL 5-mg (daily) and ACTONEL 35-mg (Once-a-Week):

- Take ACTONEL first thing in the morning before you eat or drink anything except plain water.
- Take ACTONEL while you are sitting or standing up.
- Take ACTONEL with 6 to 8 ounces (about 1 cup) of plain water.
  Do **not** take it with any other drink besides plain water.
  Do not take it with coffee, tea, juice, milk, or other dairy drinks.
- Swallow ACTONEL whole. Do not chew the tablet or keep it in your mouth to melt or dissolve.
- After taking ACTONEL you must wait at least 30 minutes **BEFORE**:
  - lying down. You may sit, stand, or do normal activities like read the newspaper or take a walk.
  - eating or drinking anything except plain water.
  - you take vitamins, calcium, or antacids. Take vitamins, calcium, and antacids at a different time of the day from when you take ACTONEL.
- Keep taking ACTONEL for as long as your health care provider tells you.
- For ACTONEL to treat your osteoporosis or keep you from getting osteoporosis, you have to take it as often and in the way it is prescribed.
- Your health care provider may tell you to take calcium and vitamin D supplements and to exercise.

What is my ACTONEL schedule?

If your doctor has prescribed **ACTONEL 5-mg daily (a yellow tablet):**

- Take 1 ACTONEL 5-mg tablet every day in the morning.
- If you forget to take your ACTONEL 5-mg in the morning, do **not** take it later in the day. Take only 1 ACTONEL 5-mg tablet the next morning and continue your usual schedule of 1 tablet a day. Do **not** take 2 tablets on the same day.

If your doctor has prescribed **ACTONEL 35-mg Once-a-Week (an orange tablet):**

- Choose 1 day of the week that you will remember and that best fits your schedule to take your ACTONEL 35-mg. Every week, take 1 ACTONEL 35-mg tablet in the morning on your chosen day.
- If you forget to take your ACTONEL 35-mg in the morning, do **not** take it later in the day. Take only 1 ACTONEL 35-mg tablet the next morning and continue your usual schedule of 1 tablet on your chosen day of the week. Do **not** take 2 tablets on the same day.

What should I avoid while taking ACTONEL?

- Do not eat or drink anything except water before you take ACTONEL and for at least 30 minutes after you take it.
- Do not lie down for at least 30 minutes after you take ACTONEL.
- Foods and some vitamin supplements and medicines can stop your body from absorbing (using) ACTONEL. Therefore, do not take the following products at or near the time you take ACTONEL: food, milk, calcium supplements, or calcium-, aluminum-, or magnesium-containing medicines, such as antacids. (See "How should I take ACTONEL?").

What are the possible side effects of ACTONEL?

Stop taking ACTONEL and tell your health care provider right away if:

- **swallowing is difficult or painful**
- **you have chest pain**
- **you have very bad heartburn or it doesn't get better**

ACTONEL may cause:

- pain or trouble swallowing (dysphagia)
- heartburn (esophagitis)
- ulcers in your stomach and esophagus (the tube that connects the mouth and the stomach)

For patients with osteoporosis, the overall occurrence of side effects with ACTONEL was similar to placebo (sugar pill) and most were either mild or moderate. The most common side effects with ACTONEL include back pain, joint pain, upset stomach, abdominal (stomach area) pain, constipation, diarrhea, gas, and headache. Tell your health care provider if you have pain or discomfort in your stomach or esophagus. Rarely, severe skin reactions may occur. Patients may get allergic reactions such as rash, hives, or in rare cases, swelling that can be of the face, lips, tongue, or throat, which may cause trouble breathing or swallowing.

These are not all the possible side effects of ACTONEL. You can ask your health care provider or pharmacist about other side effects. Any time you have a medical problem you think may be from ACTONEL, talk to your doctor.

What is osteoporosis?

Osteoporosis is a disease that causes bones to become thinner. Thin bones can break easily. Most people think of their bones as being solid like a rock. Actually, bone is living tissue, just like other parts of the body—your heart, brain, or skin, for example. Bone just happens to be a harder type of tissue. Bone is always changing. Your body keeps your bones strong and healthy by replacing old bone with new bone. Osteoporosis causes the body to remove more bone than it replaces. This means that bones get weaker. Weak bones are more likely to break. Osteoporosis is a bone disease that is quite common, especially in older women. However, young people and men can develop osteoporosis, too. Osteoporosis can be prevented, and with proper therapy it can be treated.

How can osteoporosis affect me?

- You may not have any pain or other symptoms when osteoporosis begins.
- You are more likely to break (fracture) a bone especially if you fall because osteoporosis makes your bones weaker. You are most likely to break a bone in your back (spine), wrist, or hip.
- You may "shrink" (get shorter).
- You may get a "hump" (curve) in your back.
- You may have bad back pain that makes you stop some activities.

Who is at risk for osteoporosis?

Many things put people at risk for osteoporosis. The following people have a higher chance of getting osteoporosis:

Women who:

- are going through or who are past menopause ("the change")
- are white (Caucasian) or Asian

People who:

- are thin
- have family members with osteoporosis
- do not get enough calcium or vitamin D
- do not exercise
- smoke
- drink alcohol often
- take bone thinning medicines (like prednisone or other corticosteroids) for a long time

General information about ACTONEL:

Medicines are sometimes prescribed for conditions that are not mentioned in patient information leaflets. Do not use ACTONEL for a condition for which it was not prescribed. Do not give ACTONEL to other people, even if they have the same symptoms you have. It may harm them.

What if I have other questions about ACTONEL?

This leaflet summarizes the most important information about ACTONEL for osteoporosis. If you have more questions about ACTONEL, ask your health care provider or pharmacist. They can give you information written for health care professionals. For more information, call 1-877-**ACTONEL** (toll-free) or visit our web site at www.actonel.com.

What are the ingredients of ACTONEL?

ACTONEL (active ingredient): risedronate sodium.

ACTONEL (inactive ingredients): crospovidone, ferric oxide red (35-mg tablets only), ferric oxide yellow, hydroxypropyl cellulose, hydroxypropyl methylcellulose, lactose monohydrate, magnesium stearate, microcrystalline cellulose, polyethylene glycol, silicon dioxide, and titanium dioxide.

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of all, nobody knows how to pronounce it." Dal-ya or day-lee-uh? "Nobody." Aside from that, he can't grow them successfully in Jackson. To be fair, though, he doesn't mind them as flowers, except for the dinner-plate-sized specimens cultivated with special techniques for exhibition at flower shows.

"Anything that is held up as the cream of the crop of any plant society" makes this son of the South want to rise again, "and that includes those weird gourds. If it takes a bunch of rules to grow it—and generally the only time you see them done well, they're in vases waiting for a ribbon—I ain't got time."

Plant prejudices may have deep roots, as I learned from Fred and Mary Ann McGourty. "I didn't know it" was what Fred told me about his wife Mary Ann's fondness for marigolds. "We probably would have gotten married anyway, but it's the kind of thing you'd like to know beforehand." This was a legitimate problem in a partnership that was horticultural from the first. The subtly shaded beds they wrapped around Fred's family home in Norfolk, Connecticut, became the inspiration for the boom in perennials that swept the United States in the 1980s; the attached nursery, Hillside Gardens, supplied choice new plants to satisfy the appetites that the McGourtys had created.

It's the smell of hybrid marigolds that antagonizes Fred. This scent takes him back to the age of 8, when his parents gave him a six-pack of marigold seedlings to plant. They all died, and Fred did not return to gardening until his 20s. In recent years, though, he has developed a tolerance for the species-type Signet marigold (*Tagetes tenuifolia*), with its small, single flowers and lacy, lemon-scented foliage. Mary Ann, meanwhile, has moved on. Of marigolds she says, "I've just gotten to the point where I don't like any of them."

The beauty of prejudices, of course, is that they are so fundamentally irrational that there's no need to apologize for inconsistencies. For example, the doyenne of English gardening, Penelope Hobhouse, confides that she has an aversion to "overbreeding.

"I don't like plants that have been bred and hybridized for various things like being smaller so that they don't need to be staked, because I think they lose their qualities as a plant. I'd rather have less flower and do the staking and not have a stunted aster or something. I hate that." And yet she loves dahlias for the "really, really fierce, garish colors" they add to her garden, which she fears would otherwise be too cool.

Inconsistent but essential—that's what prejudice is, horticulturally speaking. It's the spice. Just try to imagine a dispassionate version of Madoo, Robert Dash's garden in Sagaponack, New York. An acclaimed painter, Dash has become even more famous (in my circle, anyway) for his touch with a trowel, planting in a style that comes straight from the heart. Dahlias he will not have—"bullies," he calls them, "obstreperous," because of their too fast and overwhelming growth. Cannas and other subtropicals are just as bad: "steroidal monsters." And though he adores the native cardinal flower (*Lobelia cardinalis*) and the hummingbirds it brings, he cannot tolerate its nursery-bred relatives such as 'Queen Victoria.' "Just disgusting. She's stolid, and I don't like the color of her leaves, and I don't even like the hybrid called 'Ruby Slippers,' and neither do the hummingbirds. So there we are."

Or are we? When at last I call my inspiration, Allen Lacy, to tell him what I have gathered, I find him disconcertingly virtuous. He has quit smoking, he tells me. He has cut his body fat from 30 to 15 percent and is a regular at the gym. He's in better physical condition now, he boasts, than when he was in his 30s. And does he harbor any horticultural prejudices? "No, I don't have any real hatreds." Admirable, perhaps, but close, by his own standard, to disqualifying him as a gardener. Fortunately, his wife, he says, hates lots of plants.

I depend on my spouse, too. She has told me that she will use my ashes to fertilize the dahlia bed. I won't have to witness that, thankfully, but I do look forward to many more years of gardening with spice, passion, and, of course, prejudice. □

HOUSE &GARDEN

EDITOR'S PICK
ROOM OF THE MONTH

HAVE YOUR KITCHEN FEATURED ON houseandgarden.com

Share your kitchen design and the decisions that make it great and you may see your kitchen on *House & Garden*'s Web site.

HERE'S HOW: E-mail three digital photographs (we will open only the first three jpegs or mpegs), along with a brief description of appliances, cabinets, countertops, tiles, flooring, and lighting, to rom@houseandgarden.com by December 31, 2005. Please be sure to type "Room of the Month" in the subject line, and include your contact information. (No personal information will appear in the magazine or on the Web.)

House & Garden editors will review all entries and select the kitchen with the best design. Your photographs will be published on a special page on the Web site for approximately one month, beginning on or about January 8, 2006, along with commentary from the editors.

Watch for the Room of the Month in future issues.

RESOURCES

Get It Fast, Trade Secrets, Best on Best, and Nuts & Bolts—log on for decorator and designer sources from the pages of *House & Garden*.

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on the scene

THIS MONTH'S DESIGN BEAT by ingrid abramovitch



{BOOKS} The new **Assouline** boutique, located on Paris's rue Bonaparte between Louis Vuitton and Dior, is the latest signal that Prosper and Martine Assouline are transforming their publishing house into a full-fledged luxury brand. Prosper, who art-directs all the books, designed the shop in the spirit of a luxurious home library, with made-to-order wood-and-bronze shelving for Assouline's 500-plus titles devoted to fashion, art, and design. Pick up a book-filled leather Goyard trunk or a $45 candle with the scent of paper and ink. "It's like cookies," says Prosper, who is also opening boutiques at Saks Fifth Avenue stores in the States. "The person who likes one book will like ten." assouline.com.



{MOVIES} ***Casanova***, starring Heath Ledger as the legendary lover, will have audiences pining for its Canaletto-like scenery. Shot on location in Venice, the film re-creates the city as it was in the 18th century—a visual delight of palazzi, Rubelli damasks, and Rococo gondolas made by local boatbuilders.



{GARDENS} It has been a century since Pierre S. du Pont bought **Longwood Gardens** to save the historic Pennsylvania arboretum from destruction. Celebrate the centennial by visiting the gardens' $25-million redesigned conservatory, ballroom, and music room. longwoodgardens.org.



{EXHIBIT} Lace is back, in fashion and in design. Why not also hang it on the walls like art? In **"Patterns in Blue: Cyanotypes of Lace"** (January 17 to February 11), the Manhattan gallery Davis & Langdale shows photograms of lace culled from a 19th-century pattern book; several have fragments of real lace left on them. 212-838-0333.



{DESIGN} Richard Hell called it the Blank Generation. Now curators at Parsons want to fill in the blank with design. **"Anarchy to Affluence: Design in New York, 1974–1984"** (January 10 to April 2) shows how the then bankrupt city inspired designers like Massimo and Lella Vignelli and decorators like Philip Haight, whose home is at left. parsons.edu.

CONCERTO IN BRICK MAJOR

IN WASHINGTON, D.C., A LIBRARY BY VENTURI AND SCOTT BROWN ADDS A GRACE NOTE TO HISTORIC DUMBARTON OAKS

by martin filler

UNLIKE LONDON or Paris, Washington, D.C., has never been a cultural as well as a governmental capital; official support of the arts there can often seem more dutiful than passionate. One major exception in the private sector is Dumbarton Oaks, the bucolic northwest Washington estate that has been home to several memorable episodes in modern arts patronage.

In 1920 diplomat Robert Woods Bliss and his wife, Mildred, bought Dumbarton Oaks and soon hired landscape architect Beatrix Jones Farrand to turn their 53-acre property into one of America's finest gardens. The couple also remodeled the nineteenth-century brick mansion, adding a spacious McKim, Mead & White music room furnished by French Art Deco designer Armand-Albert Rateau. That stylish salon witnessed the world premiere of Igor Stravinsky's Dumbarton Oaks Concerto, which Mildred Bliss commissioned to mark the couple's 30th wedding anniversary in 1938.

The Blisses assembled three outstanding but unusual collections—Byzantine antiquities, pre-Columbian artifacts, and horticultural books and manuscripts. As World War II approached, they were determined to

PHOTOGRAPHED BY REUBEN COX





The five broad bands of patterned brick on the library's main facade—including the wave motif common to many ancient cultures—were inspired by artifacts at Dumbarton Oaks.



preserve this oasis of civilized values and gave it to Harvard as a museum and research center. In 1944, the estate was the site of the Dumbarton Oaks Conference, which laid the groundwork for what was to become the United Nations. As Mildred Bliss wrote to a university official, "If ever the humanities were necessary . . . it is in this epoch of disintegration and dislocation."

Those again prophetic words are carved on a limestone wall at the delightful new Dumbarton Oaks Research Library by Venturi, Scott Brown, and Associates, the Philadelphia firm now restoring and expanding that satellite Harvard campus. Denise Scott Brown has long been denied fair credit by those who see her partner and husband, Robert Venturi, as the team's sole designer, a misapprehension that led to the scandal of the Pritzker Prize being awarded to him but not her. Yet as Scott Brown points out, "This is really Bob's job, aside from my helping with the siting and getting planning approval." It's hard to imagine this architectural gem being set more skillfully into its surroundings. This couple's powerful yin-yang of talents remains unique among their senior generation's other star architects, none of whom can depend on such a strong equal as sounding board, critic, and helpmate.

Connoisseurs cherish a deepening, darkening sensibility in older artists—think of Rembrandt's late self-portraits or Beethoven's last quartets. Yet the Dumbarton Oaks Research Library seems so fresh that it's hard to believe Venturi turned 80 last summer and Scott Brown will be 75 next fall. This scheme's youthful exuberance also belies the four decades since the publication of Venturi's "gentle manifesto," *Complexity and Contradiction in Architecture,* which rocked the profession with the notion that high and low design can be equally valid, now so accepted as to seem commonplace.

Despite Venturi and Scott Brown's unquestionable eminence, their roster of first-rate unbuilt works is long, and Dumbarton Oaks narrowly escaped being added to it. The design was opposed by J. Carter Brown of the U.S. Commission of Fine Arts, whose parting legacy to the capital was his advocacy of Friedrich St. Florian's retrograde National World War II Memorial, so poorly sited on the Washington Mall that it wrecks America's symbolic front yard. Brown objected to the library's flat roof, its "industrial" aesthetic, and its alleged lack of historical references. But fate intervened, Brown died, and under a more sympathetic committee the design was approved.

Neighborhood residents worried that the scheme might despoil a private property they consider a public park. The structure was therefore nestled into one side of a bosky dell to minimize its height when seen from the street and courtyard above. To reduce the building's perceived bulk on the downhill side, Venturi tapered it with telescoping setbacks and terraces. These respectful gestures play off the library's animated *(Cont. on page 116)*

The library's most dramatic interior is a three-story-high space hung with ancient Roman mosaics. ■ The rear of the library is stepped back to make it seem less bulky from the dell below.





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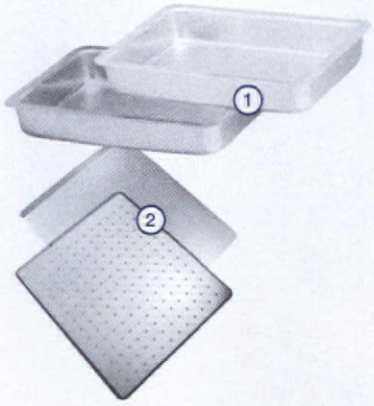
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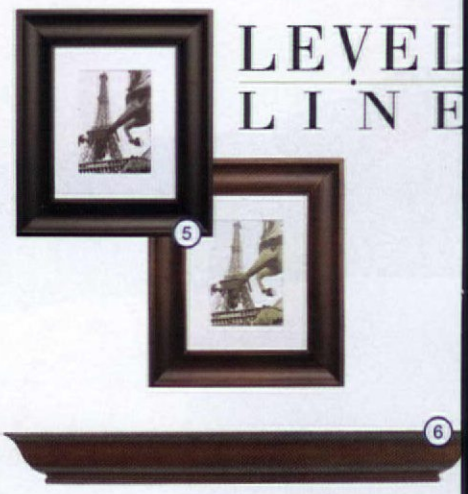


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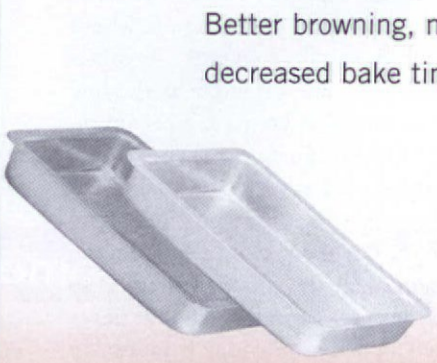
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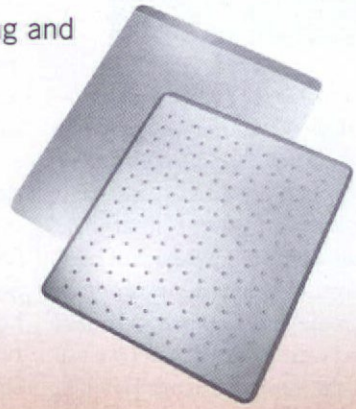
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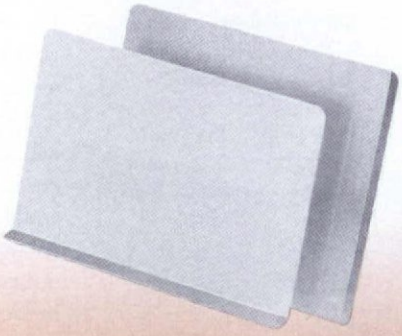
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SUN SHOWERS

A SOLAR HOT WATER SYSTEM KEEPS ONE VERMONT HOUSEHOLD HAPPY EVEN ON THE DARKEST OF WINTER DAYS

by sue halpern and bill mckibben



Solar hot water systems are becoming common as homeowners realize that they can save a lot on their utility bills without cutting back on showers, laundry, or the dishwasher.

IN OUR HOUSEHOLD we like hot showers—or at least one of us does. The other one prefers a more temperate cascade but tends to dally under it. In the old days—which ended two years ago when we installed a solar hot water system—the duration of his shower, or the temperature of hers, could spark a "discussion." Now we mostly talk about how we've become our own, privately held utility, producing every drop of hot water we use in the summer from the two solar panels perched on our roof. (We also have an array of photovoltaic cells up there that makes much of our electricity, but that's another story, for a different day.)

In the winter, when the sun shines less and the ambient temperature here in the Green Mountains of Vermont often dips below freezing, we still make about half the hot water we use, an amount that increases by half again the rest of the year. These days, when the rising cost of heating oil and natural gas and electricity makes the news, we reflexively do the math: not of how much money will be going down the drain in the coming year, but of how much energy—which is to say how much money—we'll be saving by using the sun to heat our water. Last year, when energy prices were significantly lower than they are now, we spent hundreds of dollars less in the shower than we would have by using conventional fuel. This year that number is bound to go higher. We expect that our $8,000 solar hot water system—which would have been considerably cheaper if we lived in a place where winter wasn't five months long—will have paid for itself five years from now.

Solar hot water relies on rather simple technology: a couple of big glass panels installed on a south-facing roof, with a dark absorbent material sandwiched in between and liquid running through it. The dark panels absorb the sun's heat, which is transferred to the liquid, which is then piped down to a holding tank. "It works on pretty much the same principle as the one that makes the inside of your car heat up on a sunny day," Dori Wolfe, co-owner of Global Resource Options, told us one day last fall when she stopped by to give us a "tour" of our system. Our tank is in the basement, a few feet from the boiler. On a good day the water in there is so hot—about 180 degrees—that the boiler never turns on. Even a partly sunny day is money in the bank, since the panels preheat the water well above the 55 degrees at which it comes out of the ground, giving the boiler a 40-to-60-degree—or more—head start. ▷

PHOTOGRAPHED BY JONATHAN KANTOR



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Patient Information

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Read this patient information carefully before you start taking BONIVA. Read this patient information each time you get a refill for BONIVA. There may be new information. This information is not everything you need to know about BONIVA. It does not take the place of talking with your health care provider about your condition or your treatment. Talk about BONIVA with your health care provider before you start taking it, and at your regular check-ups.

What is the most important information I should know about BONIVA?

BONIVA may cause serious problems in the stomach and the esophagus (the tube that connects your mouth and stomach) such as trouble swallowing, heartburn, and ulcers (see **"What are the possible side effects of BONIVA?"**).

You must take BONIVA exactly as prescribed for BONIVA to work for you and to lower the chance of serious side effects (see **"How should I take BONIVA?"**).

What is BONIVA?

BONIVA is a prescription medicine used to treat or prevent osteoporosis in women after menopause (see **"What is osteoporosis?"**).

BONIVA may reverse bone loss by stopping more loss of bone and increasing bone mass in most women who take it, even though they won't be able to see or feel a difference. BONIVA may help lower the chances of breaking bones (fractures).

For BONIVA to treat or prevent osteoporosis, you have to take it as prescribed. BONIVA will not work if you stop taking it.

Who should not take BONIVA?

Do not take BONIVA if you:

- have low blood calcium (hypocalcemia)
- cannot sit or stand up for at least 1 hour (60 minutes)
- have kidneys that work very poorly
- are allergic to ibandronate sodium or any of the other ingredients of BONIVA (see the end of this page for a list of all the ingredients in BONIVA)

Tell your health care provider before using BONIVA:

- if you are pregnant or planning to become pregnant. It is not known if BONIVA can harm your unborn baby.
- if you are breast-feeding. It is not known if BONIVA passes into your milk and if it can harm your baby.
- have swallowing problems or other problems with your esophagus (the tube that connects your mouth and stomach)
- if you have kidney problems
- **about all the medicines you take** including prescription and non-prescription medicines, vitamins and supplements. Some medicines, especially certain vitamins, supplements, and antacids can stop BONIVA from getting to your bones. This can happen if you take other medicines too close to the time that you take BONIVA (see **"How should I take BONIVA?"**).

How should I take BONIVA?

- Take BONIVA exactly as instructed by your health care provider.
- Take BONIVA first thing in the morning at least 1 hour (60 minutes) before you eat, drink anything other than plain water, or take any other oral medicine.
- Take BONIVA with 6 to 8 ounces (about 1 full cup) of plain water. Do not take it with any other drink besides plain water. Do not take it with other drinks, such as mineral water, sparkling water, coffee, tea, dairy drinks (such as milk), or juice.
- Swallow BONIVA whole. Do not chew or suck the tablet or keep it in your mouth to melt or dissolve.
- After taking BONIVA you must wait at least 1 hour (60 minutes) before:
  - -Lying down. You may sit, stand, or do normal activities like read the newspaper or take a walk.
  - -Eating or drinking anything except for plain water.
  - -Taking other oral medicines including vitamins, calcium, or antacids. Take your vitamins, calcium, and antacids at a different time of the day from the time when you take BONIVA.
- If you take too much BONIVA, drink a full glass of milk and call your local poison control center or emergency room right away. Do not make yourself vomit. Do not lie down.
- Keep taking BONIVA for as long as your health care provider tells you. BONIVA will not work if you stop taking it.
- Your health care provider may tell you to exercise and take calcium and vitamin supplements to help your osteoporosis.
- Your health care provider may do a test to measure the thickness (density) of your bones or do other tests to check your progress.

What is my BONIVA schedule?

Schedule for taking BONIVA 150 mg once monthly:

- Take one BONIVA 150-mg tablet once a month.
- Choose one date of the month (your BONIVA day) that you will remember and that best fits your schedule to take your BONIVA 150-mg tablet.
- Take one BONIVA 150-mg tablet in the morning of your chosen day (see **"How should I take BONIVA?"**).

What to do if I miss a monthly dose:

- If your next scheduled BONIVA day is more than 7 days away, take one BONIVA 150-mg tablet in the morning following the day that you remember (see **"How should I take BONIVA?"**). Then return to taking one BONIVA 150-mg tablet every month in the morning of your chosen day, according to your original schedule.
- **Do not** take two 150-mg tablets within the same week. If your next scheduled BONIVA day is only 1 to 7 days away, **wait** until your next scheduled BONIVA day to take your tablet. Then return to taking one BONIVA 150-mg tablet every month in the morning of your chosen day, according to your original schedule.
- **If you are not sure what to do if you miss a dose, contact your health care provider who will be able to advise you.**

Schedule for taking BONIVA 2.5 mg once daily:

- Take one BONIVA 2.5-mg tablet once a day first thing in the morning at least 1 hour (60 minutes) before you eat, drink anything other than plain water, or take any other oral medicine (see **"How should I take BONIVA?"**).

What to do if I miss a daily dose:

- If you forget to take your BONIVA 2.5-mg tablet in the morning, **do not** take it later in the day. Just return to your normal schedule and take 1 tablet the next morning. **Do not** take two tablets on the same day.
- **If you are not sure what to do if you miss a dose, contact your health care provider who will be able to advise you.**

What should I avoid while taking BONIVA?

- Do not take other medicines, or eat or drink anything but plain water before you take BONIVA and for at least 1 hour (60 minutes) after you take it.
- Do not lie down for at least 1 hour (60 minutes) after you take BONIVA.

What are the possible side effects of BONIVA?

Stop taking BONIVA and call your health care provider right away if you have:

- **pain or trouble with swallowing**
- **chest pain**
- **very bad heartburn or heartburn that does not get better**

BONIVA MAY CAUSE:

- pain or trouble swallowing (dysphagia)
- heartburn (esophagitis)
- ulcers in your stomach or esophagus (the tube that connects your mouth and stomach)

Common side effects with BONIVA are:

- diarrhea
- pain in extremities (arms or legs)
- dyspepsia (upset stomach)

Less common side effects with BONIVA are short-lasting, mild flu-like symptoms (usually improve after the first dose). These are not all the possible side effects of BONIVA. For more information ask your health care provider or pharmacist.

Rarely, patients have reported severe bone, joint, and/or muscle pain starting within one day to several months after beginning to take, by mouth, bisphosphonate drugs to treat osteoporosis (thin bones). This group of drugs includes BONIVA. Most patients experienced relief after stopping the drug. Contact your health care provider if you develop these symptoms after starting BONIVA.

What is osteoporosis?

Osteoporosis is a disease that causes bones to become thinner. Thin bones can break easily. Most people think of their bones as being solid like a rock. Actually, bone is living tissue, just like other parts of the body, such as your heart, brain, or skin. Bone just happens to be a harder type of tissue. Bone is always changing. Your body keeps your bones strong and healthy by replacing old bone with new bone.

Osteoporosis causes the body to remove more bone than it replaces. This means that bones get weaker. Weak bones are more likely to break. Osteoporosis is a bone disease that is quite common in women after menopause. At first, osteoporosis has no symptoms, but people with osteoporosis may develop loss of height and are more likely to break (fracture) their bones, especially the back (spine), wrist, and hip bones.

Osteoporosis can be prevented, and with proper therapy it can be treated.

Who is at risk for osteoporosis?

Talk to your health care provider about your chances for getting osteoporosis.

Many things put people at risk for osteoporosis. The following people have a higher chance of getting osteoporosis:

Women who:

- are going through or who are past menopause ("the change")
- are white (Caucasian) or Oriental (Asian)

People who:

- are thin
- have a family member with osteoporosis
- do not get enough calcium or vitamin D
- do not exercise
- smoke
- drink alcohol often
- take bone thinning medicines (like prednisone) for a long time

General information about BONIVA

Medicines are sometimes prescribed for conditions that are not mentioned in patient information. Do not use BONIVA for a condition for which it was not prescribed. Do not give BONIVA to other people, even if they have the same symptoms you have. It may harm them.

Store BONIVA at 77°F (25°C) or at room temperature between 59°F and 86°F (15°C and 30°C).

Keep BONIVA and all medicines out of the reach of children.

This summarizes the most important information about BONIVA. If you would like more information, talk with your health care provider. You can ask your health care provider or pharmacist for information about BONIVA that is written for health professionals.

For more information about BONIVA, call 1-888-MY-BONIVA or visit www.myboniva.com.

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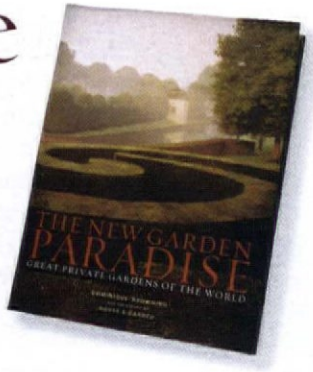
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EVENTS, PROMOTIONS AND DESIGN INSPIRATION

On the Scene



October was a busy month at *House & Garden*! From Fall Market at the Decoration & Design Building in New York City to the High Point International Home Furnishings Market in North Carolina—our editors hit the scene in a BIG way.

Editor in Chief Dominique Browning kicked off festivities at the D&D Building by making a personal appearance at the Ralph Lauren showroom for the launch of her new book *The New Garden Paradise: Great Private Gardens of the World*. Guests enjoyed cocktails while Dominique autographed copies of the new book.



Dominique signs a copy of the new book for D&D Building President Charles Cohen and his wife Clo.

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U.S. solar hot water got a bit of a bad reputation after the energy crisis years of the 1970s, when, spurred by a massive federal tax credit, a large number of contractors jumped into the solar business. Hard as it may be to believe, some of these contractors were in it for the money, and when the federal subsidies dried up, many got out of the field, leaving people with orphan systems.

In the past few years, though, solar hot water systems have been making a steady comeback. Even before energy prices began their recent spike, many states, worried about the cost of building new power plants or trying to cut greenhouse gas emissions, were willing to subsidize part of the cost. And now the federal government is chipping in, offering up to a $2,000 tax credit to anyone who is willing to take the solar water plunge.

There are other ways to reduce domestic hot water costs, and before Wolfe and her colleagues spent a day climbing around our roof and dropping pipes into our basement, we pursued them. We made sure our faucets had flow restrictors, that our washer was a front-loading water miser, that our dishwasher had the highest energy star rating. We were conscientious about how often we did the laundry, and of how full the dishwasher had to be before we pushed "start." And then we hit a wall. We had reduced consumption, yet we were still living high off the energy hog. The only way to set it free, we realized, was to capture the warmth of the sun.

To be honest, the one of us who likes extreme showering was skeptical that a couple of pieces of glass mounted on the living room roof were going to provide sufficient heat. (If the one who dallies had his own concerns about being rudely interrupted by a downpour of frigid water when the solar stream ran out, he kept them to himself.) But we went ahead anyway, reassured by Wolfe's facts and figures, and spurred by a desire to make our household as pleasantly energy efficient as we could. It's two cold winters later and we've never run out of hot water. Not once. We've operated the dishwasher and the washing machine and the shower simultaneously and have never been brought up short. We've run the dishwater, the washing machine, and two showers and have had hot water to spare. We've run the dishwasher, the washing machine, two showers, and the hot tub—no problem. Okay, the hot tub is wood-fired, but you get the point. We have never not had hot water when we needed it.

Which brings up an interesting point. Environmentalists sometimes worry that a new supply of low-cost power from the roof will simply encourage homeowners to use more energy. Why not a four-hour shower? Why not a washer for whites and one for colors? But if our experience is any indication, solar power has just the opposite effect. Suddenly energy goes from something abstract to something homegrown. It's like canned tomatoes from the store or ripe beefsteaks from your own garden. When the fuel bill comes every month we hold it up with pride. We did this, we say, with a nod to the sun.

Sue Halpern's most recent book is Introducing Sascha Abramowitz. *Bill McKibben's is* Wandering Home. □

Getting Started

- **www.dsireusa.org** This is the thorough database of State Incentives for Renewable Energy.
- **ases.org** The American Solar Energy Society will help you find contractors.
- **www.nrel.gov/learning/ho_solar_hot_water.html** Provides info on solar hot water, government brochures on financing a solar system, and product ratings.
- **www.eere.energy.gov/de/solar_hotwater.html** The Department of Energy's site on solar hot water.
- **ebike.net/solar/index.php** Will help you calculate whether it makes sense for you to install solar electric or solar hot water systems, based on geography, and also calculates payback time. The estimates for the price of a system may be optimistic.

To contact Dori Wolfe at Global Resource Options:
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WESTWARD, OH!

THE REMARKABLE OPERA SINGER SUSAN GRAHAM FINDS TRANQUILLITY IN THE NEW MEXICO DESERT AND DISCOVERS THAT IT MAKES HER A BETTER MUSICIAN

by katrine ames



In a rare relaxed moment, Graham reflects on her culinary research: "I've got to have my enchiladas. No kidding. In Santa Fe, I do compare and contrast in every place in town."

ALMOST INVISIBLE from the road, the house is the color of earth, the pale reddish brown that dominates the northern New Mexico landscape. The countryside here has an enveloping stillness, but on an August afternoon there arises, suddenly, the sound of singing. A warm, rich voice comes through the open door and wraps itself around a clutch of Russian sage. The voice belongs to the owner of the house, mezzo-soprano Susan Graham, who is rehearsing Gershwin's "Summertime" for a benefit concert. The performance is so gorgeous, the interpretation so free of cliché, that it's a pity there are no neighbors to eavesdrop. That's probably liberating for Graham, though to judge from the song she hurls herself into next—a very funny pastiche, "Sexy Lady," written for her by composer Ben Moore and available on the recording *Susan Graham at Carnegie Hall,* on Warner Classics—she's not in need of liberation.

Performing artists are deracinated creatures who usually settle down only once they retire. Graham has done it in her prime—not settling, exactly, since her schedule won't allow it for years, but latching onto a place she never wants to leave. Now, her rehearsing done, she unwinds on the deck of her house overlooking blue-gray mountains. "Three years ago I was driving from Santa Fe to Roswell," she says, "and it occurred to me on a straight-as-an-arrow stretch of highway surrounded on both sides by brown hills dotted with green piñon trees and the big, turquoise sky that there was no place on earth that could even come close to giving me the feeling of home that I have in New Mexico. I lived here until I was 12, and the way of life, the history, the culture, the weather, the earth, the animals got into my cellular system so deeply that

PHOTOGRAPHED BY ROBERT TRACHTENBERG

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I knew I had to find home here again, right then. I'm an opera gypsy, and I realized I had been trying to find those feelings of home everywhere I went, and I never had."

Graham is finishing a triumphant run in Mozart's *Lucio Silla* at the Santa Fe Opera and luxuriating in being able to work so close to home. It's clear that the light and the land are in her bones. D. H. Lawrence was awed by his visits to the area in the 1920s. "The moment I saw the brilliant, proud morning shine high up over the deserts of Santa Fe, something stood still in my soul, and I started to attend," he wrote. "There was a certain magnificence in the high-up day, a certain eaglelike royalty." Graham, who is six feet tall, is as expansive as the Southwest landscape that Lawrence admired, and she embraces it with the fervor of a convert and the protectiveness of a native. She craves the quiet here. "My life is all about noise," she says. "It's very beautiful noise most of the time, but it's still noise."

New Mexico's restorative powers are what Graham banks for high-pressure periods. At New York's Metropolitan Opera in December, for instance, she is playing Sondra Finchley in the world premiere of Tobias Picker's *American Tragedy*, based on the Theodore Dreiser novel. Contemporary American music is never an easy sell, particularly in a conservative environment, but Graham excels at it. In the past few years she has starred in the first ever performances of Jake Heggie's haunting *Dead Man Walking* at the San Francisco Opera and John Harbison's *Great Gatsby* at the Met, and she won a 2005 Grammy for her Charles Ives disc. She finds a certain freedom in the music of her own country. When she first recorded American songs, she found that she loved "the immediacy of emotional connection with the text," she says. "I didn't have to translate, I didn't have to study it, I could just let the instinct flow. That's one of the things that's so much fun about doing American opera, too. I can just open that intuitive door." What Graham doesn't add is the enormous commitment this takes—learning roles outside the standard repertoire that she is unlikely to sing again.

This rangy daughter of a Texas oilman ("He found oil for other people," she says) could proselytize, in the best sense, about the possibilities of America. On the walls of her living room are wonderful old photos of her ancestors on a dusty ranch. "They were pioneers who dug out a life for themselves and their heirs," she says. "Generation after generation, they scratched a living out of this dry dirt. That's a lot of what I come from, what gave me the belief that I can do anything I want with my life. I never dreamed that I'd have the privilege of sitting on a beautiful back deck like this that came to me through two little pieces of tissue in my throat. I did have to work hard, but everybody I'm related to worked hard. Nothing ever came easy to any of them. It was instilled in me that if you work hard enough, you can be a success. It's the American dream. You can overcome your circumstances. People still do it. That's what my European friends still love about America: the canvas is so wide and clean, you can paint it any color you want."



Graham, who spends most of her time in cities, loves plants. She has filled every conceivable spot around her house, including tree branches, with growing things, and planted a tiny lawn for her dog, Libby. For more recordings featuring Susan Graham, go to houseandgarden.com.

The American canvas is especially wide and clean in the sparsely populated, harshly beautiful mountains of New Mexico. The irony of the area's having been the birthplace of the atomic bomb is not lost on Graham. "That's Los Alamos right there," she says, pointing west. "On July fourth I sat here and saw their fireworks on that ridge." Still, she says, all she has to do is think of the land and she feels better. "I know this sounds sort of cheesy, but when you're chasing yourself around the globe all the time, you lose touch with nature a little. You lose touch with the bigger things in the world than the next job and what this conductor thinks. You sit out here at night and count the stars and it puts everything into perspective. Then you can sing about big things in the world, you can sing about big emotions better, you can sing about nature better. I do a Debussy group with a song about clouds gathering ominously and a storm raging—well, here I can watch that happen every day." □

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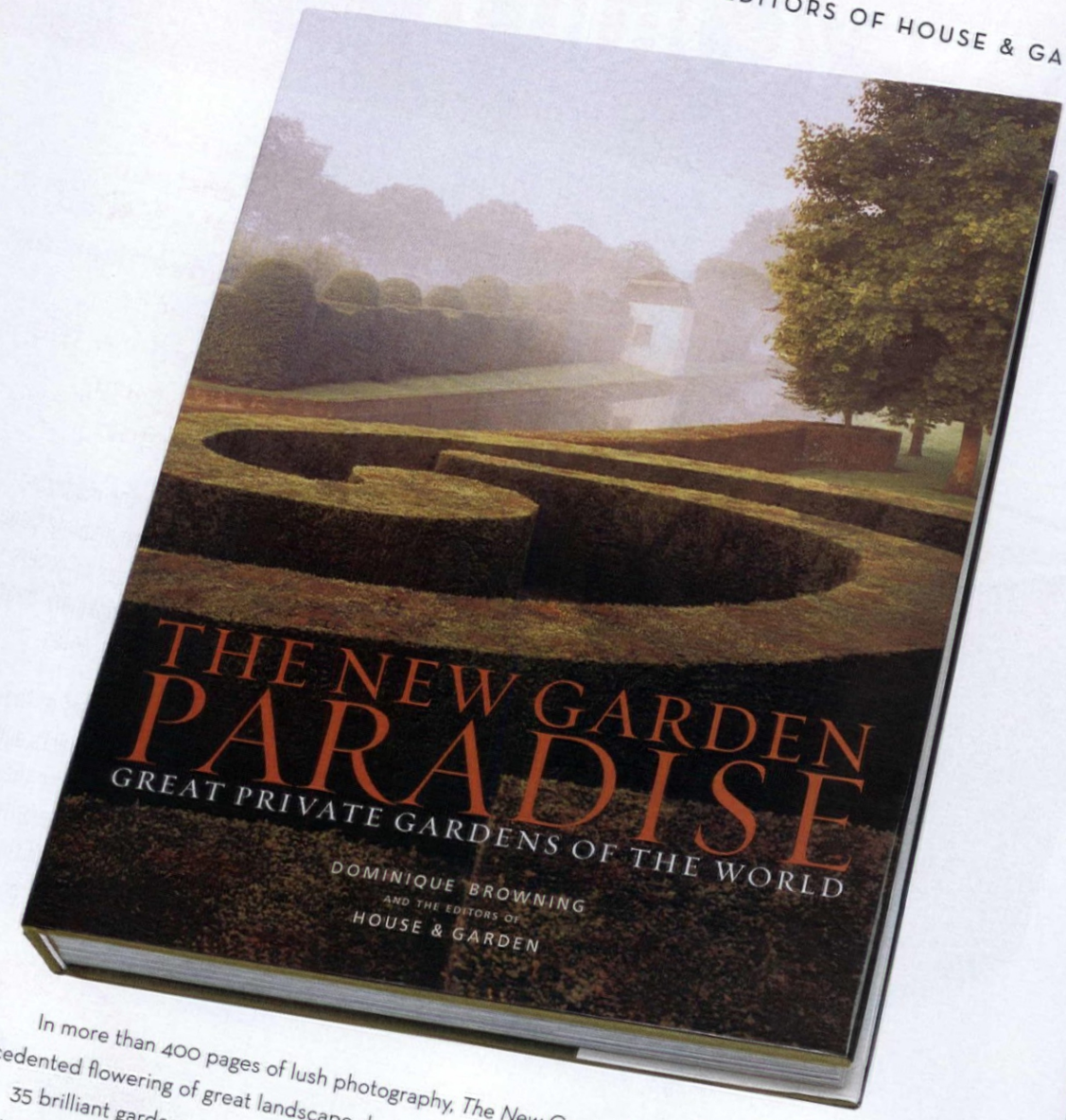
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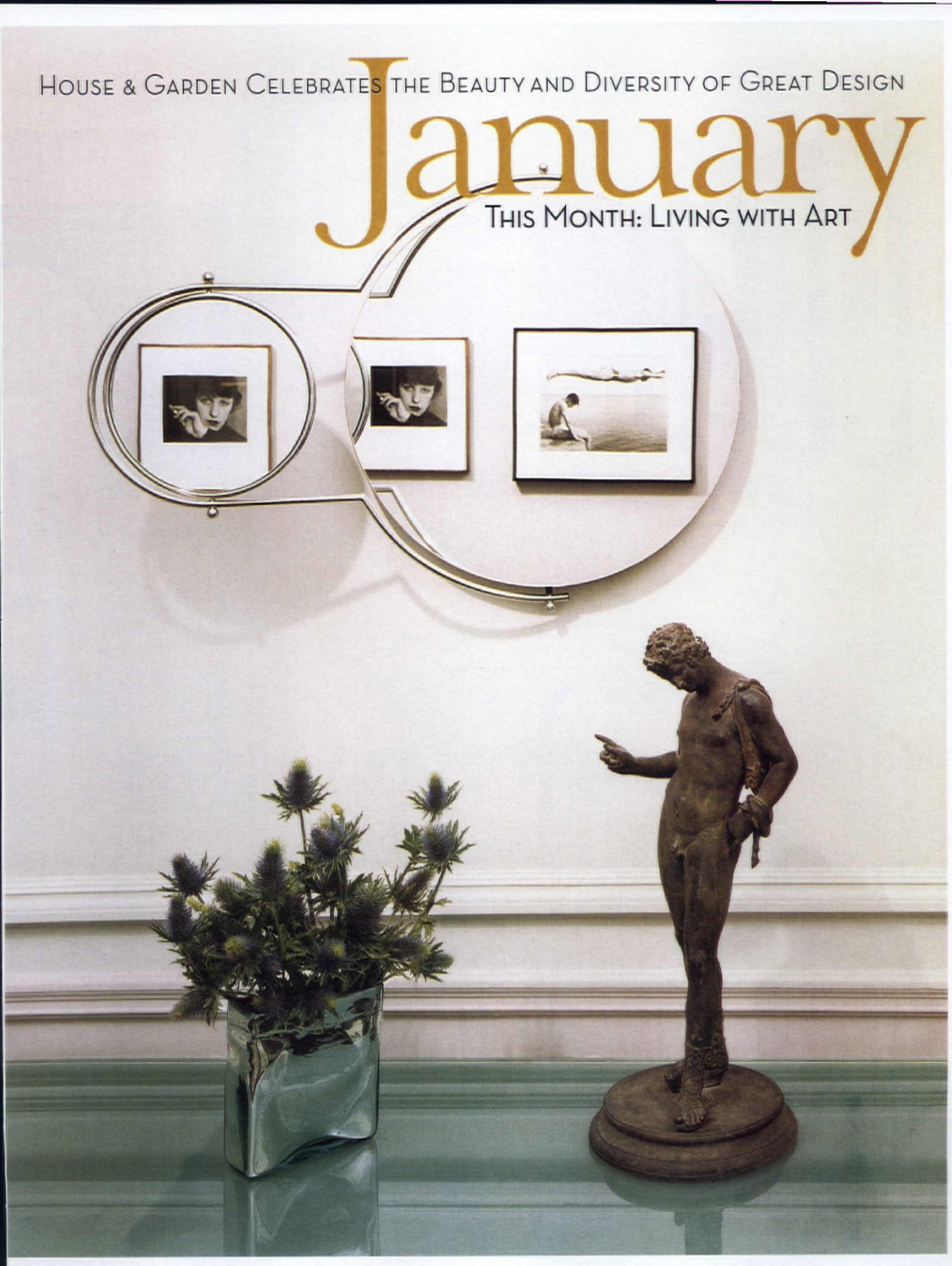
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January

THIS MONTH: LIVING WITH ART



Henning Meisner's foyer boasts a bronze Dionysus and photos by Lotte Jacobi and Nino Migliori, reflected in a Bauhaus-style mirror.



Multiple

The entry hall introduces the theme: a marriage of modern art and antique furnishings. A 19th-century cast-iron park bench by Karl Friedrich Schinkel, limestone acorn finials, and ormolu and glass sconces meet photographs by Vittorio Ronconi, Berenice Abbott, and David Attie. Faux stone walls, painted in Harbor Gray AC-25 from Benjamin Moore, lend the space an outdoor feel.

PRODUCED BY MAYER RUS PHOTOGRAPHED BY JASON SCHMIDT
STYLED BY MICHAEL REYNOLDS WRITTEN BY JEN RENZI



Exposure

IN HENNING MEISNER'S MANHATTAN APARTMENT, 20TH-CENTURY PHOTOGRAPHY AND HISTORICAL ENGRAVINGS FORM A BACKDROP TO THE DESIGNER'S CROSS-CULTURAL MIX OF ANTIQUES AND COLLECTIBLES

Henning Meisner is a connoisseur of decorative arts history. He knows his Louis XV from his Louis XVI, and his German Biedermeier from his Danish Biedermeier. But in the Upper West Side apartment he shares with his partner, Stefan Stein, Meisner opted out of period slavishness, breezily mixing eras and genres in the manner of an irreverent scholar. A nineteenth-century garden bench in the entrance hall beckons visitors to sit and contemplate modernist photography. Beyond, French Directoire mingles with 1930s Moderne, Chinese lacquerware with American Gothic. The seats of circa 1780 Parisian dining chairs are dressed in humble cotton, and the chairbacks are covered in rich pale silk—inverting the dictum that the fancy stuff goes on the cushions. "We have a deep respect for tradition, but we prefer to play around a bit," says Meisner, a partner in the Manhattan firm Alveary Architecture.

For this couple, living with antiques does not mean placing them on a pedestal. You won't catch Meisner cringing when a guest rests a drink on the eighteenth-century German knitting table. Nothing is considered too precious, even an 1,800-year-old Roman glass bowl. "You probably shouldn't put peanuts in it, but we would," he says. "Everything we buy



The living room's Christian Liaigre chairs and side tables play off 18th-century pieces such as a French marble mantel and a Louis XVI–style beechwood chair, foreground, from Gomez Associates, NYC, in Silk Trading Company's Silk Velvet in Fern. Carpet from the Rug Company, London. Paint is London Stone, Farrow & Ball.


POPE



PUNCHY MODERN PAINT COLO

we use. Our home proves that antiques can be casual and child-friendly. We had no interest in creating a palace."

Which they easily could have, given the apartment's aristocratic bones. Generously proportioned rooms are traced with gilded plasterwork, assertive moldings, and painstakingly restored carved-marble fireplaces. "The apartment was trying very hard to look like a French château," says Meisner. Countering the fussiness of the architecture are clean-lined furnishings arranged in informal groupings, an avoidance of overt pattern (save for sun-faded wool Aubusson rugs), and a sense of humor. The duo have a bit of fun at history's expense through sly juxtapositions of art and furnishings, like the Napoleonic-era general above a reproduction Louis XVI *lit à la Polonaise* draped in a cascade of silk taffeta.

The duo's approach to collecting is similarly lighthearted, and at risk of bubbling over into orderly chaos. "We don't stop! We just keep going. Here, you see our trouble," says Meisner, pointing to a side table clustered with Sheffield candelabras and Gaetano Pesce's swirled-resin bowls. "I'll be on the hunt for plum blossom vases, and all of a sudden I have a Meissen porcelain plate in my hand." He raises the latter, inspecting its dainty pattern. "It's a bit on the flowery side for us, but sometimes we're weak." ▷



Blazer, by Farrow & Ball, makes an elegant backdrop for Meisner's ca. 1760 engravings, top. ■ A candlelit 1920s Swedish Gustavian chandelier, opposite page, hangs above a 19th-century English pine refectory table and Louis XVI chairs, with seats in Farthingdale in Cream from Ralph Lauren. Walls painted in Ralph Lauren's Tapestry Gold.

BALANCES THE WARM PATINA OF WELL-WORN ANTIQUES



Sporting photos are set over lacquered 19th-century Chinese chests in the study, below. A Charles X mahogany fauteuil, ca. 1820, in Ralph Lauren's Sueded Caper Green, sits before a custom desk by Tim Spelios, Brooklyn, NY. Rug from ABC Carpet & Home. ■ Custom silk taffeta curtains the guest room's custom Louis XVI reproduction bed frame. Aubusson carpet from Renaissance Carpets & Tapestries, NYC. See Shopping, last pages.



LIVING WITH ART

In Henning Meisner's apartment, antiques create a sophisticated old-world backdrop for a collection of engravings, architectural drawings, paintings, and, most notably, photographs. Antiques dominate, yet a spirit of modernity is prized—for example, fabrics are unpatterned, so the ambience is never busy. The photos range from 19th-century travel shots to works by 20th-century masters such as Berenice Abbott, Alexander Rodchenko, and Walker Evans. Their pieces go well with the antique mise-en-scène, putting to rest the notion that modern photographs demand modern interiors.

–DAVID RIMANELLI IS A CONTRIBUTING EDITOR OF *ARTFORUM*.

Evidence of said weakness turns up everywhere: a footed Irish dish ("designed for eating cow brains"), a florid ormolu clock, an English toasting fork. Objects are grouped according to theme. There's the "antiquities corner" (Roman and Incan figures), and the "tchotchke department," a happy jumble of sterling silver cigarette holders, Indian dice, and a French lady's glass flask. Salon-style tableaux give way to rigorous installations of serious art: an enfilade of 1740s engravings above the dining room mantel, a grid of black-and-white sporting photographs on the office wall. Landscape paintings in their original gilded frames form an arresting vignette in the living room.

Egyptian travel photographs line the bedroom, symbols of the couple's shared passions. "I'd just bought my first one when I met Stefan, who'd been collecting for some time. I didn't really know what I was doing, but somehow I had picked the right artists to acquire," Meisner says, smiling. "Not bad for a starter!" Call it beginner's luck. □



Bold Strokes

EMILY SUMMERS DESIGNS A SMART, LIVELY HOME IN DALLAS THAT



BY MAYER RUS PHOTOGRAPHED BY WILLIAM ABRANOWICZ STYLED BY MICHAEL REYNOLDS

HONORS THE ADVENTUROUS SPIRIT OF HER CLIENTS AND THE ART THEY CHERISH

In the living room, Bridget Riley's *Exposure* (1966) hangs above a Bernard Rancillac Elephant chair (1967) and a Thomas sofa by Insa, through M2L, NYC. The coffee table, designed by Emily Summers and fabricated by Gulassa & Co., Seattle, plays off the carpet, inspired by a Jacques-Emile Ruhlmann design, custom by F. J. Hakimian, NYC. The nesting tables and armchair were designed by Jean Royère.



Once upon a time, "art appreciation" was something that well-bred young ladies studied in finishing school—like etiquette or cotillion. The Dallas home of Linda and Bill Herrmann is an object lesson in art appreciation of a different variety, neither frivolous nor superficial. While many art world sophisticates cultivate an air of cool, intellectual detachment, Linda Herrmann makes no effort to conceal her passion and delight. She is a dedicated student of art history and a savvy investor, but she prefers to describe her collection in terms of emotional power and personal meaning—not just dates and dollars.

The Herrmanns began collecting art six years ago after selling the high-tech company they founded in 1994 (something about passive optical filters for the fiber-optics industry). Determined to display the artwork to its best advantage, the couple purchased a modern house, recently renovated by architect Michael Malone, in the Turtle Creek section of Dallas. They relished the challenge of designing their dream home and building a great art collection at the same time, yet they knew that help would be needed to accomplish both convincingly. ▷





A red Floris chair by Günter Beltzig (1967) is set beneath *Homage to the Square (Grey to Black)* (1965), by Josef Albers, and picks up the color in Andy Warhol's *Flowers #70* (1970), at the bar, left. ■ *Untitled* (1997) by Anish Kapoor stands on the front lawn, above. ■ The dining room's wall mural, *Wall Drawing #1058—Isometric Forms* (2002), opposite page, is by Sol Lewitt, through Barbara Gladstone Gallery. A Florence Knoll oval dining table, with Cab chairs by Mario Bellini, is paired with a bench by architect Michael Malone. The glass sculpture is by Jeff Zimmerman.



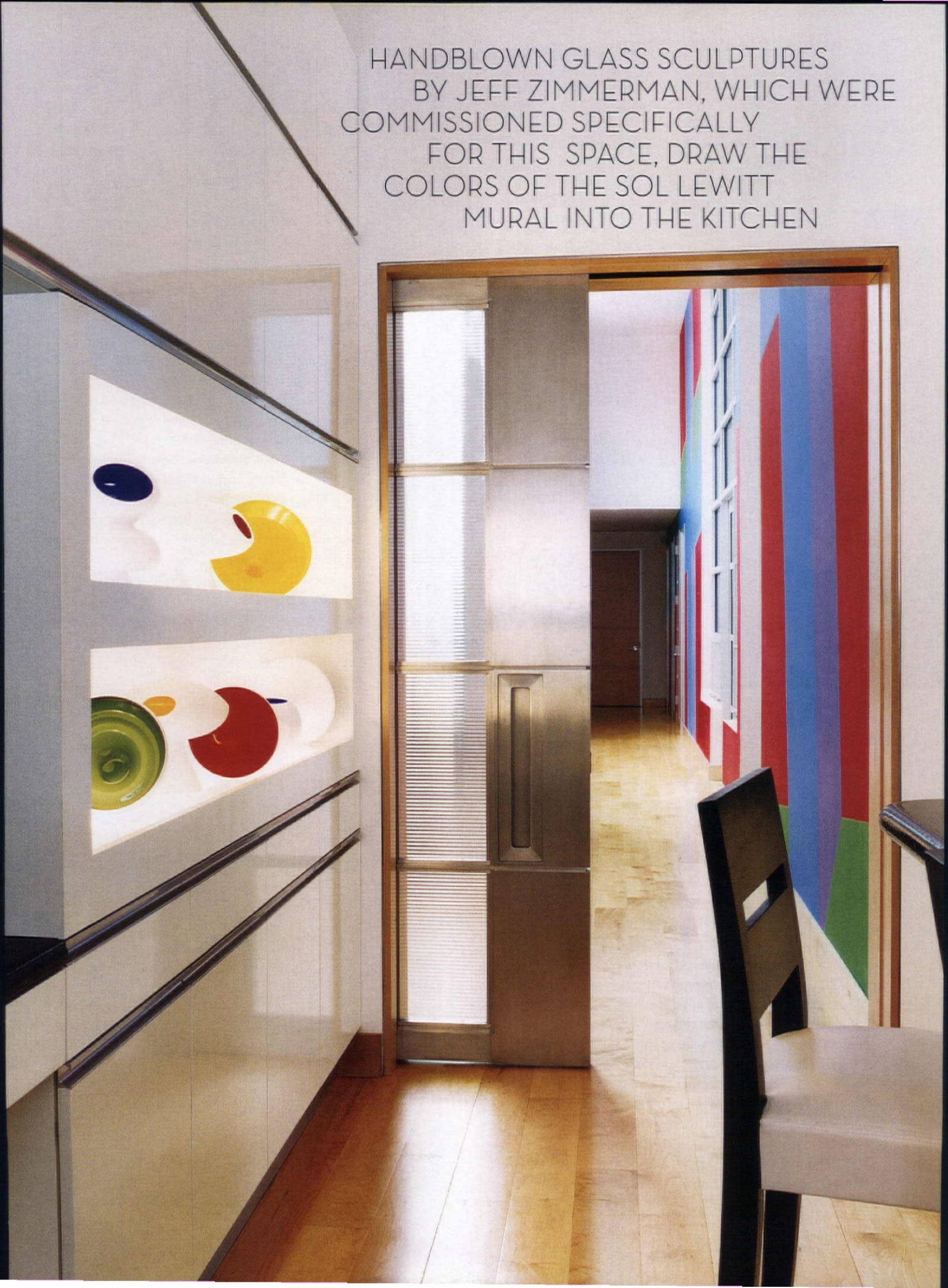
Two cicerones guided the Herrmanns on their journey through the parallel worlds of art and design, where missteps are costly and paths often obscure. Manuel E. Gonzalez, an art consultant, helped the couple define the scope, character, and quality of their collection. On the home front, the Herrmanns enlisted the aid of Emily Summers, an interior designer known for creating refined domestic spaces that celebrate great art. "Linda is as passionate about decorative art as she is about fine art," says Summers. "She loves living with color, and she has adventurous taste. Nobody had to talk her into taking chances."

Early in the project, Summers proposed a bold idea to satisfy her clients' appetite for color as well as modern art—a massive, polychrome mural by Sol Lewitt painted on the house's most prominent wall. The Herrmanns didn't blink. "I responded immediately to the vibrant colors and strong diagonal lines," Linda recalls. "The off-the-grid pattern is perfect for the wall. If I lived in a house that only had the Lewitt, I'd be happy. It makes my heart sing every time I look at it." Her enthusiasm escalates into rhapsody when she describes the Bridget Riley op art painting that hangs in the living room. "I'll never forget seeing it for the first





Handblown biomorphic glass sculptures by Jeff Zimmerman (2003), through R 20th Century Design, NYC, add organic shapes to the cool granite surfaces and rectilinear display cases in the kitchen, left. ■ In the billiard room, above, Emily Summers stands in front of *February* (1997), by Aaron Parazette. ■ An Archipel barstool by Holly Hunt, in Ashbury Hides' A. H. Planche in Sand, stands in the kitchen, opposite page. Stainless-steel and glass doors by Michael Malone.



HANDBLOWN GLASS SCULPTURES BY JEFF ZIMMERMAN, WHICH WERE COMMISSIONED SPECIFICALLY FOR THIS SPACE, DRAW THE COLORS OF THE SOL LEWITT MURAL INTO THE KITCHEN



LIVING WITH ART

Choices in art and furniture always reveal something of the particular sensibility of their owners. In the case of the Herrmann residence in Dallas, a penchant for the radical and questioning spirit of the 1960s is woven throughout the decoration and the art collection. Iconic works by Andy Warhol, Sol Lewitt, Josef Albers, Roy Lichtenstein, and Dan Flavin mingle comfortably with classic mid-century furniture by Jean Royère, Florence Knoll, Poul Henningsen, and Warren McArthur. The living room features a particularly striking juxtaposition of Bridget Riley's painting *Exposure* and Bernard Rancillac's Elephant chair. While each is distinctive, there is an implied but unforced formal continuity between the two works. Riley's gently pulsing wavy lines and Rancillac's eccentric curvatures seem to be in silent colloquy. Art and decor sustain a temper of airiness and calm, and yet it is this mood that allows certain items to jump out with striking vivacity—for instance, Thomas Hirschhorn's super-sized gold CNN necklace, one of the newest works in the collection. When the quality of the art and the furniture is consistent, a spirit of harmony yields its own surprises. —D.R.

time—I was breathless," she confides. "That feeling doesn't go away." Although the Herrmanns' collection spans several decades, there is a pronounced affinity for the art of the 1960s, represented here in works by Riley, Andy Warhol, Roy Lichtenstein, Josef Albers, Dan Flavin, and others. Shared sensibilities link these artworks to many of the twenty-first-century pieces in the Herrmanns' collection. Thomas Hirschhorn's CNN necklace, for example, has a pronounced top note of pop.

The same spirit of '60s radicalism can be discerned in such striking decorative pieces as Bernard Rancillac's Elephant lounge (1967) and Günter Beltzig's Floris chair (1967). Other connections are more personal than art historical: a Vik Muniz portrait of physicist Richard Feynman pays homage to a hero of Bill Herrmann's, who is a physicist himself.

"What can I say?" Linda asks. "This house is a really fun, energetic, beautiful place to live." Indeed, that says it all. □

The master bedroom, above and opposite page, features an Osvaldo Borsani chaise in Knoll's Cuddle Cloth, and a carpet in Piu 167, Ruckstuhl. ■ The powder room has walls faded in Giallo from the Lamborghini paint deck, by English Color, and a Holonzki sconce, right, by Ingo Maurer. ■ *Necklace CNN* (2002), by Thomas Hirschhorn, accompanies a custom maple bed frame by Michael Malone. The bench is covered in New Zealand lamb's wool, from A. M. Collections. Tolomeo lamps from Artemide. See Shopping, last pages.




ALTHOUGH CREATED IN THE 21ST CENTURY, THOMAS HIRSCHHORN'S CNN NECKLACE HAS A PLAYFULNESS AND POP SENSIBILITY THAT LINK IT TO IMPORTANT WORKS FROM THE 1960S IN THE COLLECTION
ANDY WARHOL
ART TODAY
Museo Picasso Málaga

PRODUCED BY CAROLINA IRVING PHOTOGRAPHED BY RAIMUND KOCH WRITTEN BY LYGEIA GRACE



In the library, this page, *Brasilia, Plenarsall II* (1994), by Andreas Gursky, hangs above Tom Collum's mahogany and ebonized coffee table. ■ The living room, opposite page, features Takashi Murakami's *Kitagawa-Kun* (2003). A 17th-century William and Mary console from Bernheimer, London, sits below *Pirate, Elliott* (1999), by Elizabeth Peyton.

Not Just for Show

AN OLD-WORLD APARTMENT IN MANHATTAN IS A SLEEK SPACE FOR A VIBRANT CONTEMPORARY COLLECTION BUT ALSO A WARM AND LIVABLE HOME FOR A YOUNG FAMILY



For decorator Alex Papachristidis, the invitation to work on the sprawling Park Avenue apartment of one of his dearest friends was a dream come true. "We know each other so well," he says of the young mother of three. "I went to her sweet sixteen. I was an usher in her first wedding. We went to the prom together!" But there was a catch worthy of a Monty Python sketch: Papachristidis, known for his lavish aesthetic and fondness for gilded antiques and passementerie, was told he could do anything he wanted—so long as he left the architecture untouched, and, most challenging, incorporated the extensive contemporary art collection of his client's new husband. Add to these the fact that the rooms were last decorated by the legendary Mark Hampton and you have the recipe for a full-scale designer meltdown. But from adversity rises greatness. A year and a half after he was given his brief, Papachristidis has triumphed, creating a serene and sophisticated home for a thoroughly up-to-date family.

"We modernized and 'youthified' the apartment," says the decorator, who is known to invent words when he gets excited. "We wanted a fresher, younger, contemporary look" to showcase the client's evolving collection of works by Thomas Struth, Damien Hirst, Andreas Gursky, and other art world stars. "I don't believe in decorating for your art or buying art for your decorating," says the wife, "but if you have art, you want to feel as if it belongs."

The first hurdle was reconciling the husband's taste for contemporary architecture with the apartment's decidedly



Damien Hirst's *Beautiful, Sharp, Screaming, Subtle, Ice-Cream-ish, Yikes, Gosh with Pinks Painting (with Rosy Orange Centre)* (1995) bursts over a living room sofa in Heart and Soul fabric in Barry White, by Great Plains through Holly Hunt. Chairs, front, in Cabana Herringbone in Sand Dollar, by Henry Calvin for Donghia. Walls in Benjamin Moore's Eggshell 967.



THE WHITE, CREAM, AND PALE BLUE PALETTE OF THE LIVING ROOM IS THE IDEAL BACKDROP FOR A DRAMATIC SPIN-ART PAINTING



old-world character. "He wanted to tear up the moldings and all the decorative elements," the wife says. But if you fill a pared-down apartment with pieces like Takashi Murakami's post-pop sculptures, "there is the danger of having it feel like a gallery space." Gesturing to the apartment's graceful barrel-vaulted entry hall, she says, "This feels like a home."

Nowhere is the marriage of style and restraint more beautifully exemplified than in the large, airy living room. "It was all white, but in damasks and brocades," Papachristidis says. The surfaces had been glazed and stippled, the furniture gilded, painted, and shined. "We wiped everything," says the decorator, who painted the walls a simple Benjamin Moore white. He washed a trio of eighteenth-century armchairs in chalky white, wrapping one in a suit of creamy velvet, another in a pale sea foam blue. ("It's a satin, but it's not a flashy or vulgar satin," Papachristidis says with a wink.) A Giacometti side table adds a measure of quiet grace, while a stainless-steel cube stacked with books injects a dash of 1970s chic. But the real drama comes from the enormous Damien Hirst spin-art painting hanging above the sofa and the intimate portraits by Elizabeth Peyton and Gabriel Orozco. "In this room now the art is what stands out," Papachristidis says. "There are beautiful pieces of furniture, but they're not meant to compete."

Resisting a "more is more" impulse wasn't always easy. "I'm a grand traditionalist at heart," says Papachristidis, whose living room for the Kips Bay Show House last spring featured a silk velvet dog bed, a Japanese bronze monkey, and sheared mink throws. "In some cases it was hard for me to part with things," he says, recalling a debate about black gilt bookcases adorned with rams' heads and faux marble that Hampton installed in the living room, "but it wasn't where we wanted to be." Today a pair of elegant plaster acanthus leaf brackets from modern-furniture dealer Liz O'Brien hang in their place. The eighteenth-century French grisaille cabinet in the master bedroom was an easier win. "There was a conversation about selling it," says Papachristidis. "I said, 'No way.'" It's hard to imagine a more perfect setting for the John Currin painting of a young woman placed above it.

The foyer, left, blends old and new, with Matthew Barney's *Cremaster 5: Her Diva* (1997), a Bagues chandelier from Newel Art Galleries, NYC, and a 19th-century English marble mantel from A&R Asta, Ltd., NYC. ■ Christopher Wool's *Untitled* (1993) and a 19th-century Russian chandelier from Didier Aaron, NYC, stand out in the dining room, opposite page. Regency chairs surround a 19th-century English table from Hyde Park Antiques, NYC.

LIVING WITH ART

The question of whether new art and old-world architecture can happily coexist was settled some time ago. A previous generation of Park Avenue connoisseurs was not at pains to display its vanguard art—Mark Rothkos, Jackson Pollocks, Franz Klines, and others—soaked in traditional architectural detailing such as crown moldings, cornices, and pediments. Today a new generation of Park Avenue collectors continues to explore the productive tensions between contemporary art and classic architecture. The difference inheres not in the environment but in the art itself: Grandmother insisted on Impressionist; Mom and Dad experimented with postwar modernism. But nowadays aficionados seek out the brash, pop-inspired, often sardonic work of stars like Damien Hirst, Matthew Barney, Andreas Gursky, Richard Prince, Elizabeth Peyton, and John Currin. Regardless of shifting tastes and aesthetic sensibilities, the message remains the same: great art hangs anywhere. —D.R.



ART IS KEY IN THE PRIVATE AREAS, TOO. SET BETWEEN BEDROOM WINDOWS, AN ANTIQUE FRENCH SECRÉTAIRE SETS OFF A PORTRAIT



Papachristidis designed the curtains, in Silkyway in Rice, by Larsen, from Cowtan & Tout, for the master bedroom, this page. *Bloom* (2000), by John Currin, hangs above an 18th-century French *secrétaire à abattant*. An 18th-century French chair is from Frederick P. Victoria, Inc., Bridgehampton, NY. ■ The bedroom has another work by Currin, *Pelletière* (1996), opposite page. See Shopping, last pages. For more information on the artists, see houseandgarden.com.

In fact, almost every room has been appropriated for the couple's art. The den—a relaxed tableau of velvet, leather, and mahogany—holds enormous photographs by Matthew Barney and Andreas Gursky. The dining room, fitted out with a Regency table and chairs, features a striking black-and-white floral painting by Christopher Wool. Even the hallways of the private wing function as galleries. One of Richard Prince's Joke paintings hangs in a nook leading to the children's rooms. "My fourteen-year-old thinks it's hysterical," says the wife, pointing to a collage that features stand-up shtick like: "I went to see a psychiatrist. He said 'Tell me everything.' I did, and now he's doing my act."

Though the rooms feel grand, "it's easy to live here with a family," says the wife, scooping up her toddler. "We don't put up anything that would be embarrassing and offensive. I'm afraid even to say it, but nothing has been broken or damaged." Nor does the pristine palette spoil the enjoyment of a houseful of boys. "We have enough spaces for the kids—it's more difficult with guests at a cocktail party," she adds. That "clearheaded and clean perspective," Papachristidis says, made the process of updating the couple's rooms a success. "Their collectors' eyes helped them to edit." Rarely has selectivity yielded such beautiful results. □

Lygeia Grace is a writer based in New York City.


GOLF RESORTS OF THE WORLD
WEDDINGS
THE DA VINCI CODE
TEXAS

CONTEMPORARY ART

Every era produces its iconic artists. A simple list of names—Michelangelo, El Greco, Goya, Rembrandt, Velázquez, Watteau, Manet, Monet, van Gogh, Picasso, Matisse, Pollock, Rothko, Johns, Warhol, Judd, Basquiat—can serve as shorthand for the history of Western art from the Renaissance to the late twentieth century. These (and many of their contemporaries) are blue-chip artists—each emblematic of his day and style, each having produced work of excellence and innovation. A hallmark of blue-chip artists, says Christie's senior vice president Amy Cappellazzo, "is that you will not be able to discuss the art of their time without mentioning their names."

We spoke with art critics, advisers, dealers, curators, and auction house specialists, and what follows is a list of contemporary artists who they feel will live on in the annals of art history and the collections of museums. The list, we hasten to note, is tightly condensed—it cites only artists mentioned by a majority of our sources—and hardly definitive, whether you define blue chip in terms of artistic merit or as an investment. In the first instance, tastes change. Most of the artists listed are painters; most of them make figurative (as opposed to abstract) work.

Today, a loose consensus is emerging on who among living and working artists merits (or soon will) designation as a blue chip. The majority of new blue-chippers are no spring chickens. Most were born in the 1960s or just before. "It takes fifteen to twenty years for an artist to prove himself creatively," says Alexander Rotter, a specialist for Sotheby's, "and to show that he has staying power in the secondary market."

That's the other side of the blue chip. Gallery owners set prices more or less arbitrarily; many jealously guard their artists' work, selling only to the "right" people—those whose collections lend gravitas to anyone whose works are included. Auctions, though, are a free market, and art experts agree that a blue chip must stand the test of open waters.

Unlike Gilded Age tycoons, many of today's collectors are truly interested in art. They are often the scions of Park Avenue families or hedge funders and entrepreneurs who appreciate the daring *(Cont. on page 116)*

THE SHOW-STOPPERS

The work of these brand-name artists is brilliant and instantly recognized. They bring the "Wow!" factor to a collection.

JEFF KOONS Audacity has never been his short suit, whether he is exploring pop, porn, balloons as art, or (his favorite subject) himself. Always provocative. (Top auction price: $5,600,000.)


JEFF KOONS

DAMIEN HIRST Since his breakout pieces with animals preserved in formaldehyde, the Briton has never stopped examining new ideas, media, and techniques, and his best may be ahead. (Top price: $2,250,182.)

MATTHEW BARNEY Limited-edition copies of his epic, extravagant *Cremaster* films are the true gems, but the photos and sculptures he made in concert with the videos make stirring display pieces. (Top price: $400,000.)

CINDY SHERMAN Many of her sly, subversive, costumed self-portrait photos are printed in large numbers, diluting her cachet. But a small-edition Sherman work can be the star of a collection. (Top price: $336,000.)



THOMAS DEMAND


THOMAS STRUTH

THE CAMERA ARTISTS

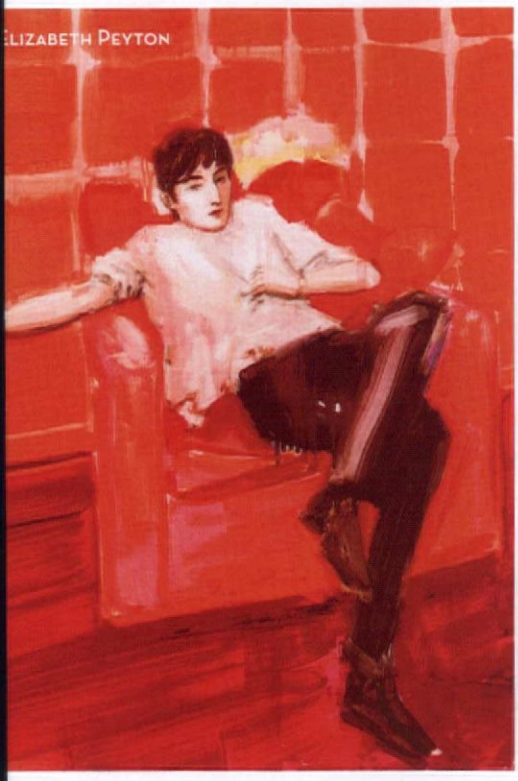
Whether they document or alter a moment in time, these photographers make work that is both instantly exciting and enduring:

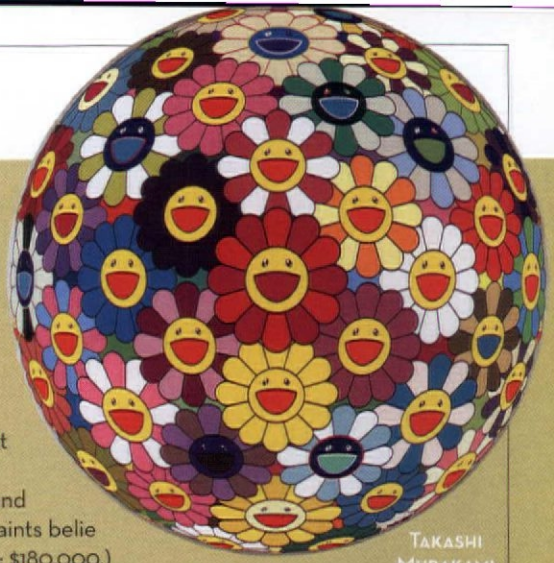
ANDREAS GURSKY This Leipzig native embraces digital technology, manipulating images to create huge panoramic wonders. (Top price: $632,000.)

THOMAS STRUTH His mammoth, richly colored, grandly composed photos study the relation of human beings to environments. (Top price: $317,500.)

THOMAS RUFF This prolific German's subjects have ranged from people and architecture to nudes, the stars, and machinery. (Top price: $150,000.)

THOMAS DEMAND Trained as a sculptor. For works such as *Podium*, he creates a cardboard model of a site (above left, a dais where Serb dictator Slobodan Milošević spoke) and photographs it. (Top price: $180,000.)


ELIZABETH PEYTON


TAKASHI MURAKAMI

THE NEWLY ANOINTED

These artists have recently been acknowledged as first-rank talents:
JOHN CURRIN Influenced by northern European Renaissance art. His attenuated portraits, mainly of women, are credited with reviving interest in figurative art. (Top price: $847,500.)
LISA YUSKAVAGE Bright, gauzy colors and the superficial cuteness of the girls she paints belie their inner rage and confusion. (Top price: $180,000.)
RICHARD PRINCE Long on the art scene. The energy and diversity of his work in photos, painting, and sculpture have now lent him blue-chip status. (Top price: $1,024,000.)
ELIZABETH PEYTON A romantic at heart, she paints loving portraits of friends and pop culture icons such as John Lennon, left, and Kurt Cobain that attempt to elicit the core of the allure of her subjects. (Top price: $800,000.)
MARLENE DUMAS This veteran South African artist's haunting portraits reveal a different—and more disturbing—meaning with each viewing. (Top price: $3,342,600.)
TAKASHI MURAKAMI His bright, bouncy, anime-inspired acrylic works can range from pure fun to kind of scary. Prints are widely available. (Top price: $624,000.)
LUC TUYMANS This Belgian painter finds horror in the everyday. In one example, a close-up of a birdcage suggests despair and isolation. (Top price: $1,472,000.)

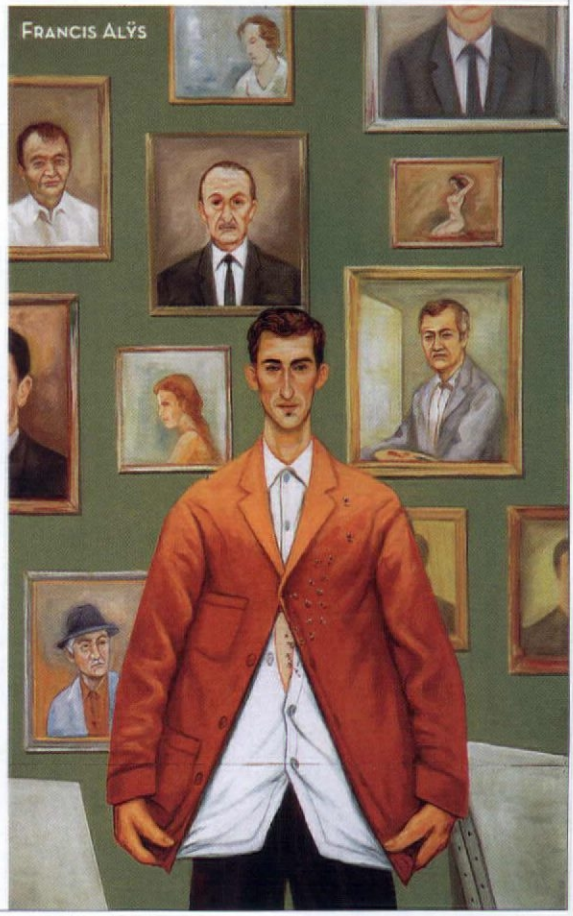
THE NEW BLUE CHIPS

BY GREGORY CERIO

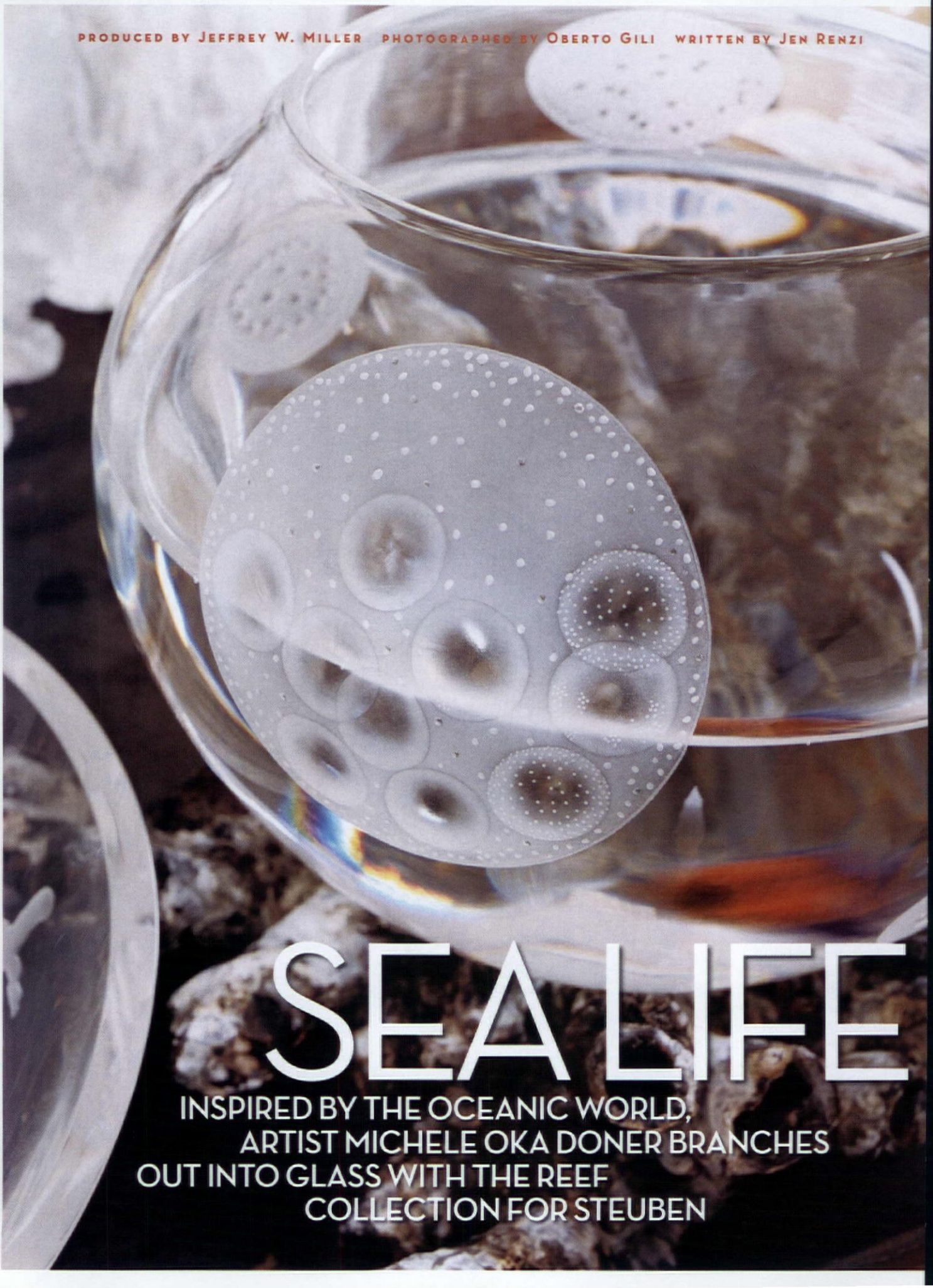
ON THE CUSP OF GREATNESS?

Not quite a sure bet for membership in the elite creative club, these artists have many people talking—and thinking:
KAI ALTHOFF There's a big buzz in the art world about this Cologne-based 39-year-old whose paintings, channeling the styles of Egon Schiele and George Grosz, explore the meaning of maleness. (Top price: $78,000.)
FRANCIS ALŸS For his video and painting projects, this Belgian often works with assistants such as the Mexican sign painters he had copy his self-portrait for his piece *El Soplon*, a detail of which is shown at right. (Top price: $164,800.)
ELLEN GALLAGHER A veteran multimedia artist now coming into her own. Her recent work includes *DeLuxe*, a limited-edition, 60-piece portfolio of framed magazine ads altered with materials such as plasticine. (New York's Museum of Modern Art bought one set.) (Top price: $320,000.)
KARA WALKER Born in California in 1969, she is best known for using a quaint, parlor-pastime medium—black paper silhouettes—to create murals that make scathing commentaries on race and gender issues. A detail of her piece *The Battle of Atlanta* ... is shown above. (Top price: $329,600.)


KARA WALKER


FRANCIS ALŸS

PRODUCED BY JEFFREY W. MILLER PHOTOGRAPHED BY OBERTO GILI WRITTEN BY JEN RENZI



SEA LIFE

INSPIRED BY THE OCEANIC WORLD, ARTIST MICHELE OKA DONER BRANCHES OUT INTO GLASS WITH THE REEF COLLECTION FOR STEUBEN



The Ocean Reef bowl, opposite page, from Michele Oka Doner's new collection for Steuben. The mouth-blown etched crystal bowl rests on a patinated cast-bronze base and comes from a limited edition of 50. ■ The artist in her New York studio, this page, surrounded by inspirational found objects.



Fluttering about her SoHo loft in a flowing silk caftan, a spiral of dark hair framing her luminous face, Michele Oka Doner is the embodiment of ethereality. But the artist's delicate, almost fragile bearing belies a fondness and flair for labor-intensive materials and processes that can be physically demanding. Her debut tabletop collection for Steuben—her first experiment in crystal—is no exception. "Glass has all the elements I love: heat, fire, and organic movement," she says, gesturing to the striking assemblage of crystal vases, bowls, and serving pieces that comprise the ten-piece Reef collection. The line utilizes a range of glassmaking techniques, from mouth blowing and wax casting to copper wheel engraving. "It was quite an undertaking," says Oka Doner, praising the Steuben craftsmen who realized the designs. "Some pieces had to be struggled with before they became cogent entities. The word 'heroic' is not an understatement."

Oka Doner first envisioned the individual pieces' elemental geometric forms; ornamentation came second. "I chose simple shapes and let them come alive and become canvas for the motifs that thread through the collection," she says. ■ A second version of the Ocean Reef bowl, opposite page, with a cast-crystal base; the Grand Salt Crystal vase; and the Radiant Disk server with dome. See Shopping, last pages.

Those familiar with Oka Doner's work in bronze and precious metals will recognize her ongoing preoccupation with primordial natural forms and aquatic life. A coral-shaped, cast-bronze base supports a crystal bowl embellished with curvilinear renderings of algae. Tapered conical vases are etched with the crosshatch patterning of magnified sea salt crystals. An unadorned, flat-rimmed bowl comes with a diamond-point sterling silver scribe that mimics the weathered form of an eroded seashell spine.

Oka Doner draws inspiration from the raw natural beauty of her native Miami Beach, where she can stroll along the surf for hours at a time. "I'll gather whatever beautiful washes ashore—roots, shells, chunks of stone," she says. "I'm very patient." There the concept of time is fluid, much like glass itself. "It amazes me how quickly the beach changes. You're connected to an almost geological sense of time, while living very much in the moment." □



SCOTCH? MAKE IT A DOUBLE

THIS WINTER, WE'RE DRAWN TO PLAID—AND WE'RE ALWAYS DRAWN TO DAVID HOCKNEY. INSPIRED BY SOME OF HIS PAINTINGS, WE USE THE BRIGHTLY FAMILIAR PATTERN TO GIVE ROOMS A LIFT



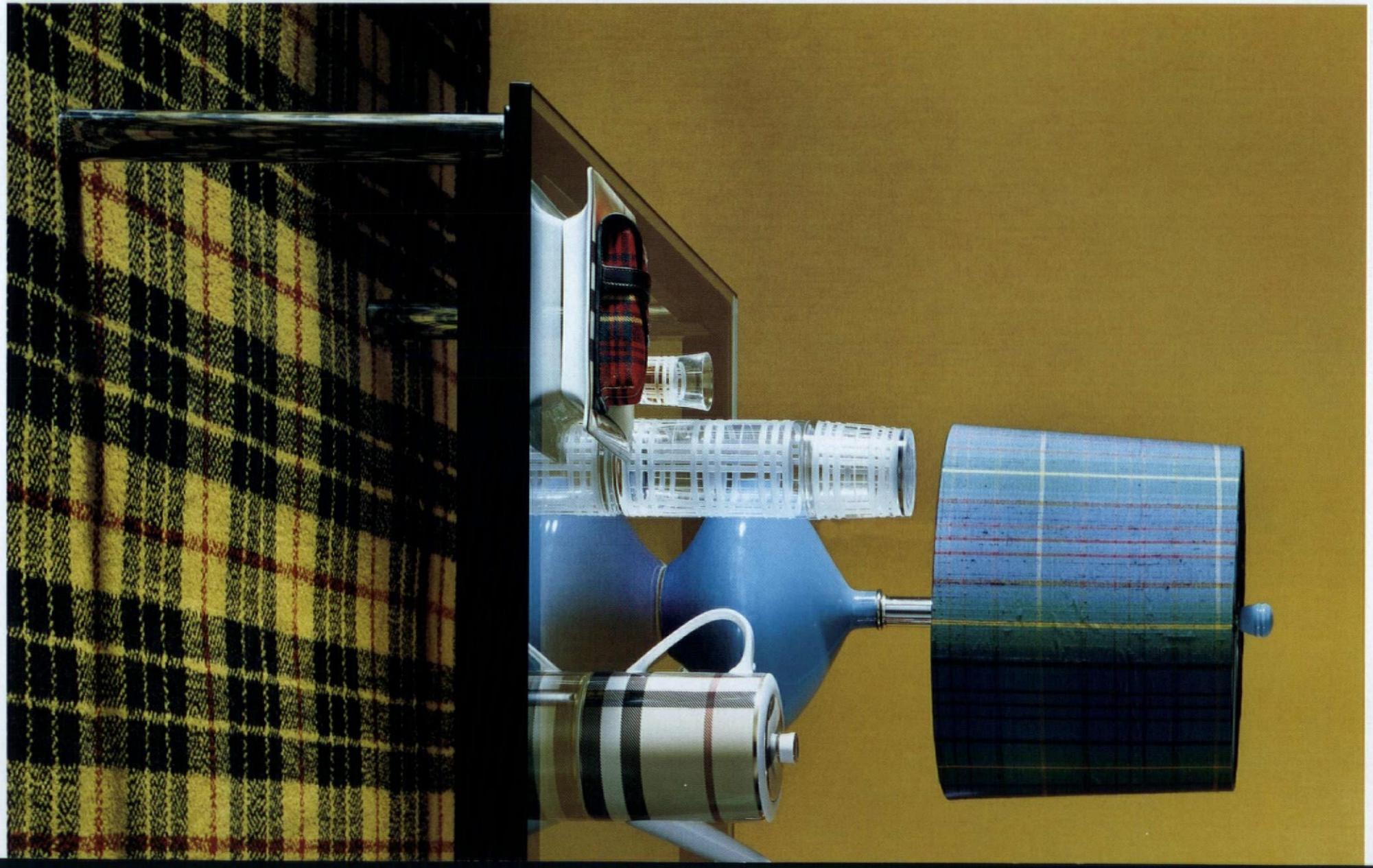
FURNITURE, ALL UPHOLSTERY FROM MITCHELL GOLD + BOB WILLIAMS. FROM LEFT: **CHAIR**, "INGRID," $940, COVERED IN **FABRIC** "SCORNEY CHECK" IN TARTAN RED, DIAMOND & BARATTA COLLECTION FROM LEE JOFA. **LOUNGE**, "ZONDRA," $1,260, COVERED IN **FABRIC** RED "MACPHERSON" FROM GAETANO. **CHAIR**, "JASMINE," $995, COVERED IN **FABRIC** "GLEN KINLOCH" IN FOREST, FROM LEE JOFA. **PILLOW** IN "MAYO" WOOL AND **LAMPSHADE** IN "LIMERICK" DOUPPIONI SILK, BOTH IRISH COUNTY TARTANS, FROM TWI INTERNATIONAL. **LAMP**, CERAMIC, $465, BY AMANDA RODD, AT SPACE DOWNTOWN, NYC. **GARDEN SEAT**, BARREL-SHAPED, $200, HOMER, NYC. **MARTINI TABLE**, $595, MITCHELL GOLD + BOB WILLIAMS. **OLD-FASHIONED GLASS**, $35, AND **DECANTER**, $155, BOTH PLAID CRYSTAL, TIFFANY & CO. **CARPET**, "HILLSDALE TARTAN," $145 PER YARD, ABC CARPET & HOME, NYC. **ÉTAGÈRE** IN "POPPY," $2,660, COUNCILL. **WALL COVERINGS**, TARTAN IN HUNTING GREEN, STARK WALLCOVERING, AND "JALI," DESIGNERS GUILD THROUGH OSBORNE & LITTLE. **PAINT**, "SUN PORCH," BENJAMIN MOORE. **FLOORING**, 3131, $6 TO $9 A SQUARE FOOT, FORBO MARMOLEUM.



WALLPAPER, "JALI," DESIGNERS GUILD, THROUGH OSBORNE & LITTLE. **LAMPSHADE**, "KILGORE" PLAID IN HIGHLAND, FROM LEE JOFA, CUSTOM-MADE BY BLANCHE P. FIELD, NYC. **LAMP**, PORCELAIN, $1,800, TREILLAGE, NYC. **COCKTAIL TABLE**, STEEL AND EBONY, $519, ROOM & BOARD, NYC. **MUG**, TARTAN IN RED, $55, RALPH LAUREN HOME. **VASES**, CERAMIC, IN YELLOW, $1,400, AND TEAL, $2,400, BOTH FROM ALAN MOSS. **CARPET**, "MACDONALD" PLAID, $145 PER YARD, ABC CARPET & HOME, NYC.

PRODUCED BY JEFFREY W. MILLER PHOTOGRAPHED BY FREDERIK LIEBERATH

CARPET, $145 PER YARD, ABC CARPET & HOME, NYC. **COFFEE TABLE**, LE CORBUSIER, $898, DESIGN WITHIN REACH. **BONBON DISH**, CHINA, IN CAMEL, $135; **TEAPOT**, $595 WITH TWO CUPS AND SAUCERS; BLACKBERRY **CASE**, LEATHER AND FLANNEL, $165; **SHOT GLASS**, CRYSTAL, $155 FOR SIX; AND **DECANTER**, $195, ALL BURBERRY. **LAMPSHADE**, "DONEGAL," DOUPPIONI SILK, IRISH COUNTY TARTANS, TWI INTERNATIONAL. **LAMP**, $435, BY AMANDA RODD, AT SPACE DOWNTOWN, NYC. **FLASK**, TARTAN, $25, PEARL SEA COMPANY. **FRAME**, PEA GREEN SUEDE AND SILVER PLATE, $145, BURBERRY. **FABRIC** IN FRAME, "BRAERIACH MACBETH MODERN" WOOL, $80 PER YARD, LOCHCARRON OF SCOTLAND. **VASE**, "MOSSI," $2,090, LALIQUE. **CALICE**, MURANO GLASS, 600 YEAR COLLECTION, $670, SEGUSO VIRO. **WALL COVERING**, "MATYS" IN MARIGOLD, STARK WALLCOVERING.







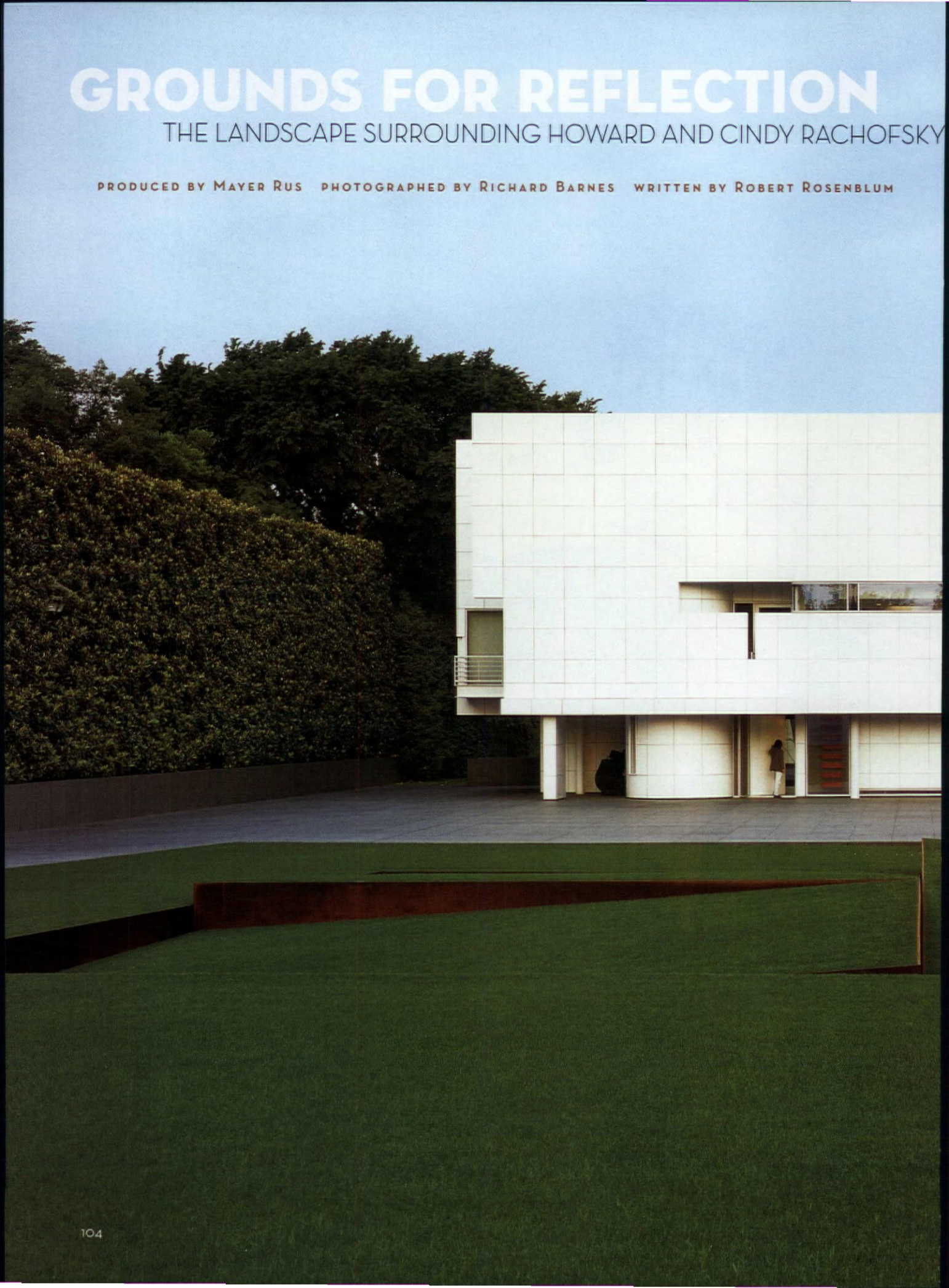
THIS PAGE: **WALLPAPER**, "LAKE DRIVE PLAID," $43 FOR FIVE YARDS, RALPH LAUREN HOME. **WINDOW SHADE**, CHRISTOPHER HYLAND WOOL, MG7242503. **FLOORING**, "CODEX," $24 TO $30 PER SQUARE FOOT, BISAZZA. **WINDOW TRESTLE**, CUSTOM-MADE, EDELMAN METALWORKS, CONNECTICUT. OPPOSITE PAGE: **RUG**, "DRUGGET BRODRICK" WOOL, $45 PER SQUARE FOOT, ELIZABETH EAKINS. **TEACUP** AND **SAUCER**, "MACANDREW," ABOUT $43, AND **THROW**, "ESTUARY" IN LAMB'S WOOL, ABOUT $210, BOTH FROM ANTA, SCOTLAND. **BEDCOVER**, ML802 IN "CAMPBELL," AND **ROBE**, MLH39 IN "ELLIOT," BOTH CHRISTOPHER HYLAND. **PILLOWS** (FROM TOP), "MAYO," IRISH COUNTY TARTAN, TWI INTERNATIONAL, AND RED "ROXBURGH," FROM LEE JOFA, CUSTOM-MADE BY DIANE GINGRAS. **LAMPSHADE**, CUSTOM, IN CHRISTOPHER HYLAND ML1221 IN "MACDONALD." **LAMP**, "FISH BASKET," $975, TREILLAGE, NYC. **SOFA TABLE**, $550, MAINE COTTAGE FURNITURE. **WALL COVERING**, FROM THE ART OF WINTERTHUR COLLECTION, $76 PER DOUBLE ROLL, YORK WALLCOVERINGS. **CURTAIN**, MG724453, CHRISTOPHER HYLAND. **PAINT**, "BANANA YELLOW," BENJAMIN MOORE. **DINING TABLE**, LACQUER, $2,500, JONATHAN ADLER, NYC. **CHAIR**, "CZECH" IN RED, $945, CONRAN SHOP. **TEAPOT**, "SANDEMAN," ABOUT $105, ANTA, SCOTLAND. **VASE**, $140, HOMER, NYC. SEE SHOPPING, LAST PAGES. □



GROUNDS FOR REFLECTION

THE LANDSCAPE SURROUNDING HOWARD AND CINDY RACHOFSKY

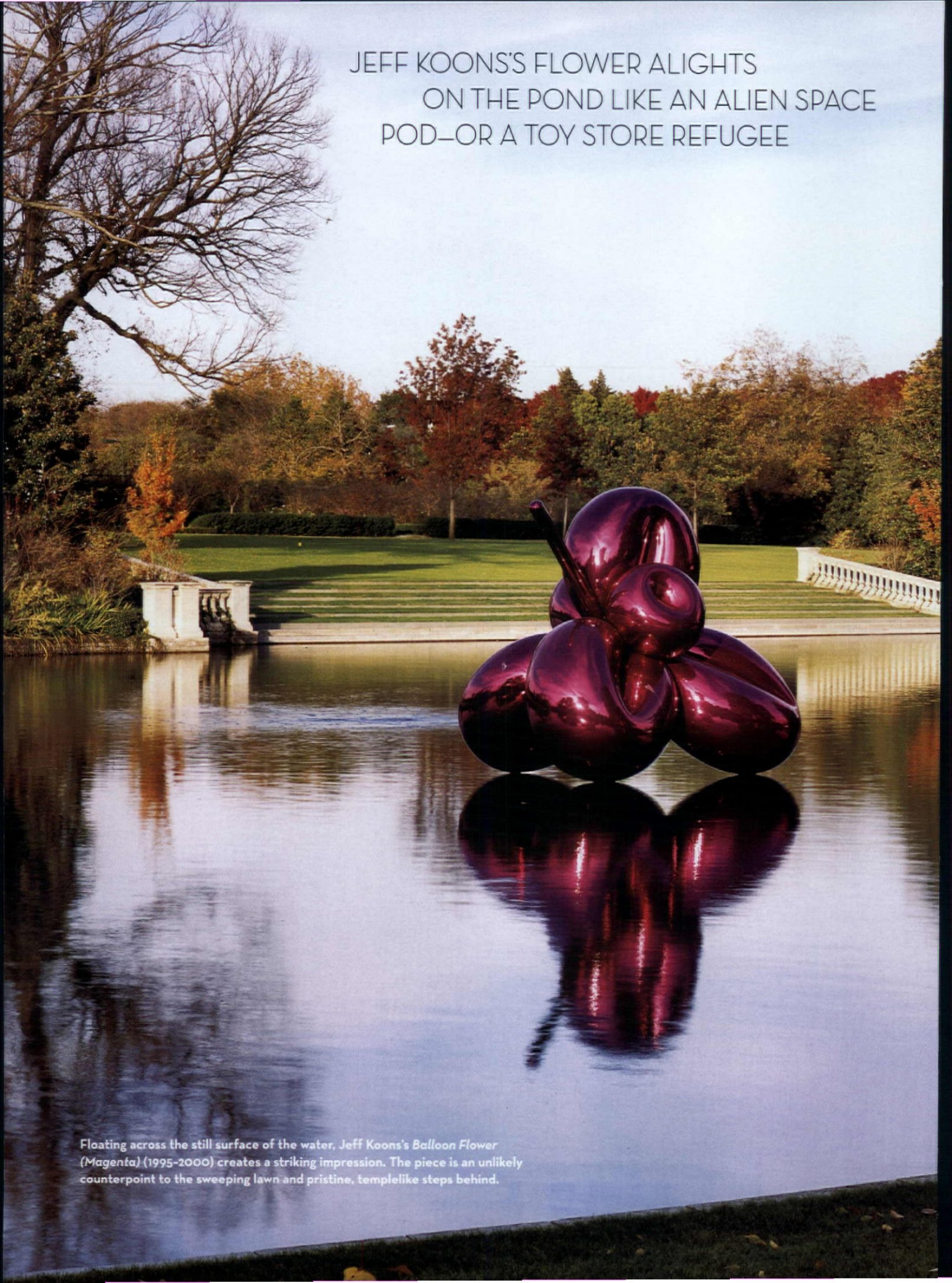
PRODUCED BY MAYER RUS PHOTOGRAPHED BY RICHARD BARNES WRITTEN BY ROBERT ROSENBLUM



DALLAS HOME GIVES A SERIES OF ARTWORKS ITS IDEAL SETTING

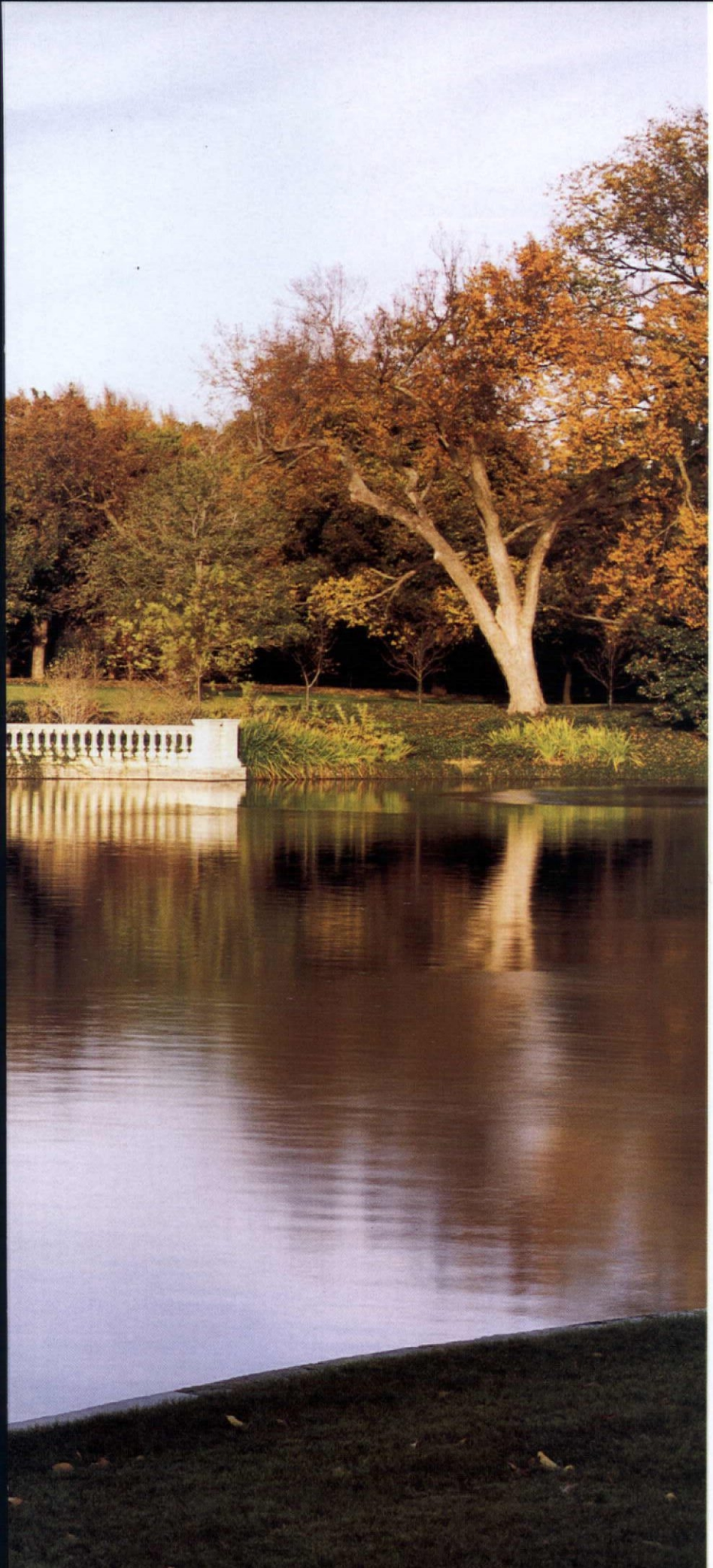


Howard Rachofsky commissioned Richard Meier to design his ultramodern home in Dallas. The house reflects the architect's reverence for asymmetry and cool surfaces, and finds a provocative companion in Robert Irwin's *Tilted Planes* (1999), front.



JEFF KOONS'S FLOWER ALIGHTS ON THE POND LIKE AN ALIEN SPACE POD—OR A TOY STORE REFUGEE

Floating across the still surface of the water, Jeff Koons's *Balloon Flower (Magenta)* (1995–2000) creates a striking impression. The piece is an unlikely counterpoint to the sweeping lawn and pristine, templelike steps behind.



Deep in the heart of Texas, or, more precisely, in Dallas, the history of public and private gardens of modern sculpture has finally entered the twenty-first century. Back in 1991, Howard Rachofsky commissioned Richard Meier to build him a house. Six years later, this heroically scaled homage to Le Corbusier was completed. But its verdant grounds, like those surrounding a venerable English country house, demanded more than landscaping, especially since the owners were ardent collectors of art in the present tense and already had begun to enliven their pristine interior spaces with contemporary paintings. Predictably, the collection moved outdoors, so that today a stroll around the grounds offers the equivalent of a promenade in an eighteenth-century garden where grottoes, temples, and pavilions evoked a spectrum of styles, from Egyptian to Gothic.

That viewpoint is unexpectedly reflected in the coincidental pairing of Richard Meier's house with its neighbor, seen across a vista worthy of Capability Brown. The Baron residence is a close contemporary, completed in 1999, except that its architect, Robert A. M. Stern, designed it in the strictest Georgian vocabulary of inviolable symmetry—a perfect, if somewhat ironic, counterpoint to Meier's no less neo/retro reincarnation of the willful asymmetry, right-angled geometries, and rejection of decoration that marked the International Style's revolution of the 1920s. In this postmodern dialogue we have a revival of the nostalgia for historical styles that flourished in the nineteenth century and that the pioneers of modern architecture hoped to bury forever. Here that premodern viewpoint is resurrected, with memories of avant-garde and conservative architecture given equal time.

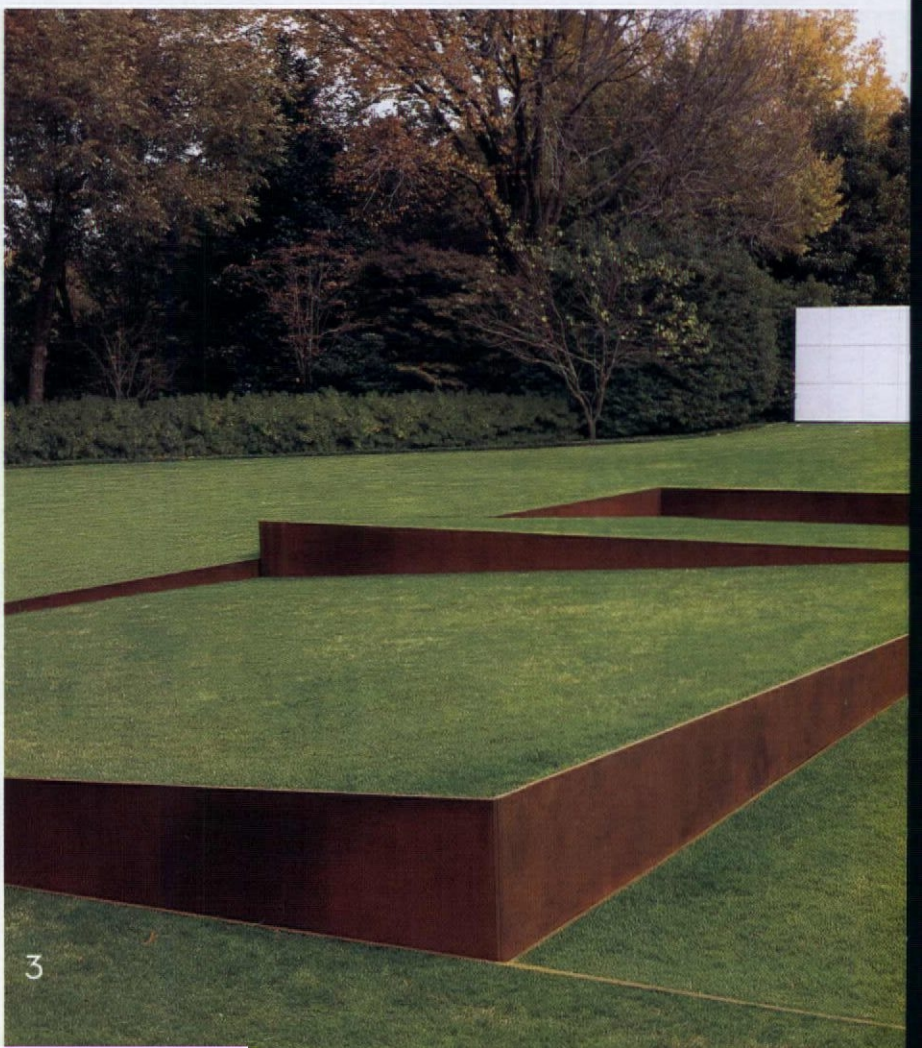
The eleven sculptures that confront us in the lawns, thickets, and waterways surrounding the Rachofsky house offer

similar surprises, not only because their visual allegiances are so different—from body doubles to austere geometries, from raw stone to toy store color—but because each of the artists, isolated from the others, rings loud and clear, underscoring singularity rather than group style. Still, patterns begin to emerge, some of them offering variations on Meier's architectural vocabulary, others offering foils to his rigorous worship of geometric modules, squares, and rectangles and his delight in playing a complex network of fortresslike walls against an equally complex transparent cage in which floods of Texas light are contained by the right-angled patterns of glass and mullions.

These austere geometries are echoed in two works commissioned by the Rachofskys, works that stretch to the breaking point any old-fashioned concept of garden sculpture. One, *Tilted Planes* (1999), is by Robert Irwin, whose work here—unlike his controversial efforts at the Getty Museum to offer a lush, irregular cascade of foliage as a contrast to Meier's abstract purity—offers a subtle branch from the architect's tree. In a 60-by-60-foot field, divided into four squares, he mirrors the basic unit of the house. But he also tilts, at an almost imperceptibly small angle, his modular forms against the plane of the lawn, so that the organic carpet of grass becomes artificial, as if transformed into Astroturf.

The other commissioned work, Dan Graham's *Argonne Pavilion II* (1998), picks up the theme of the house, reinventing the kind of eighteenth-century garden folly that would remind visitors of, say, a Greek temple, except that in Graham's case the historical reference is to the International Style vocabulary reinvented by Meier. Again the square module prevails,





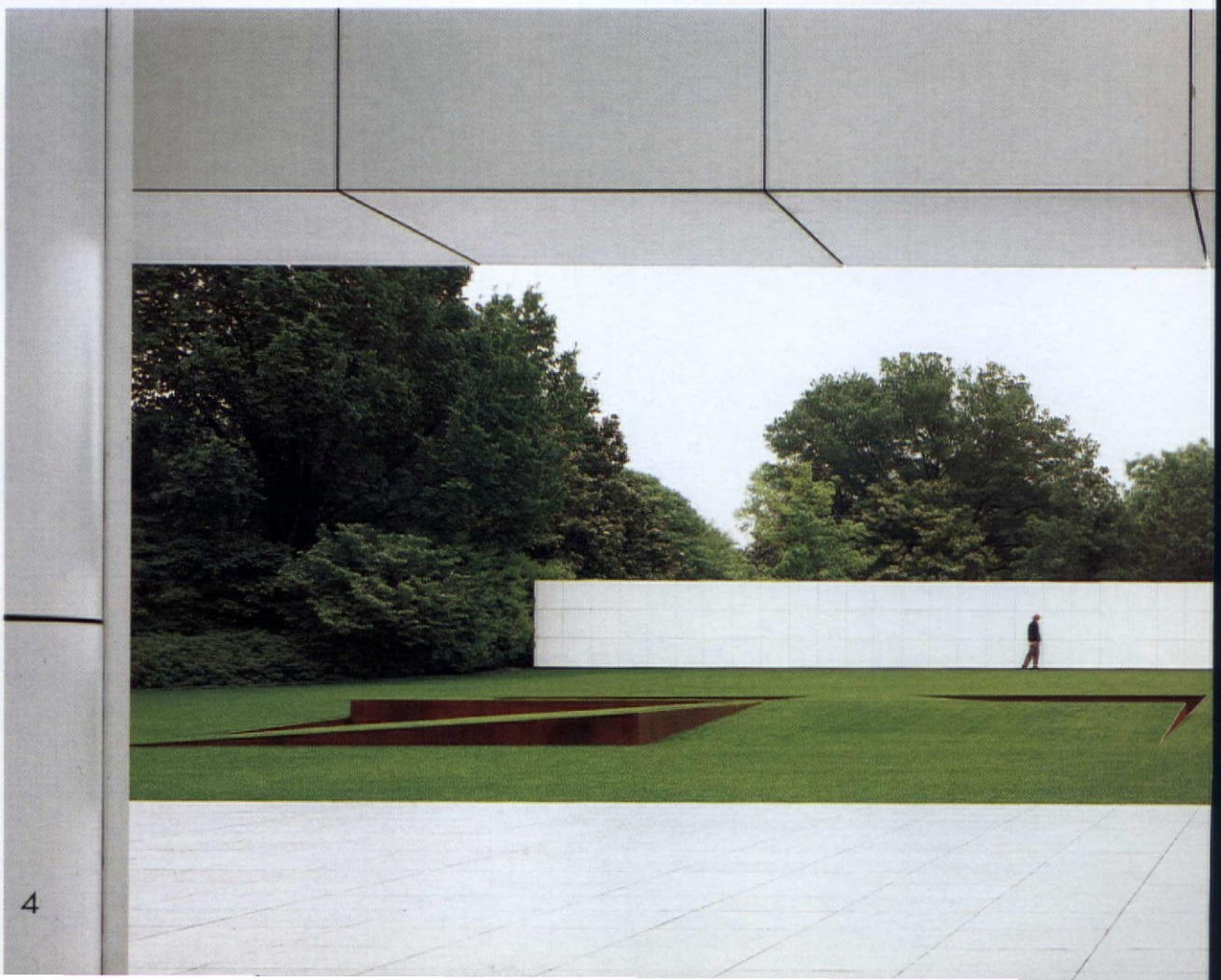
1 **Inside the house is *Untitled (L.A.)* (1991), a carpet of hard candy by Felix Gonzalez-Torres. On the lawn, at left, Kiki Smith's prehistoric-looking *Cave Bear Teeth* (2000); at far right, Anish Kapoor's *Black Stones Human Bones* (1996).** 2 **Dan Graham's *Argonne Pavilion II* (1998) frames the landscape.** 3 **Viewed from up close, the angles and surfaces of Robert Irwin's *Tilted Planes* (1999) challenge and test one another.** 4 **A broader view of Irwin's work is both serene and unsettling.**





2

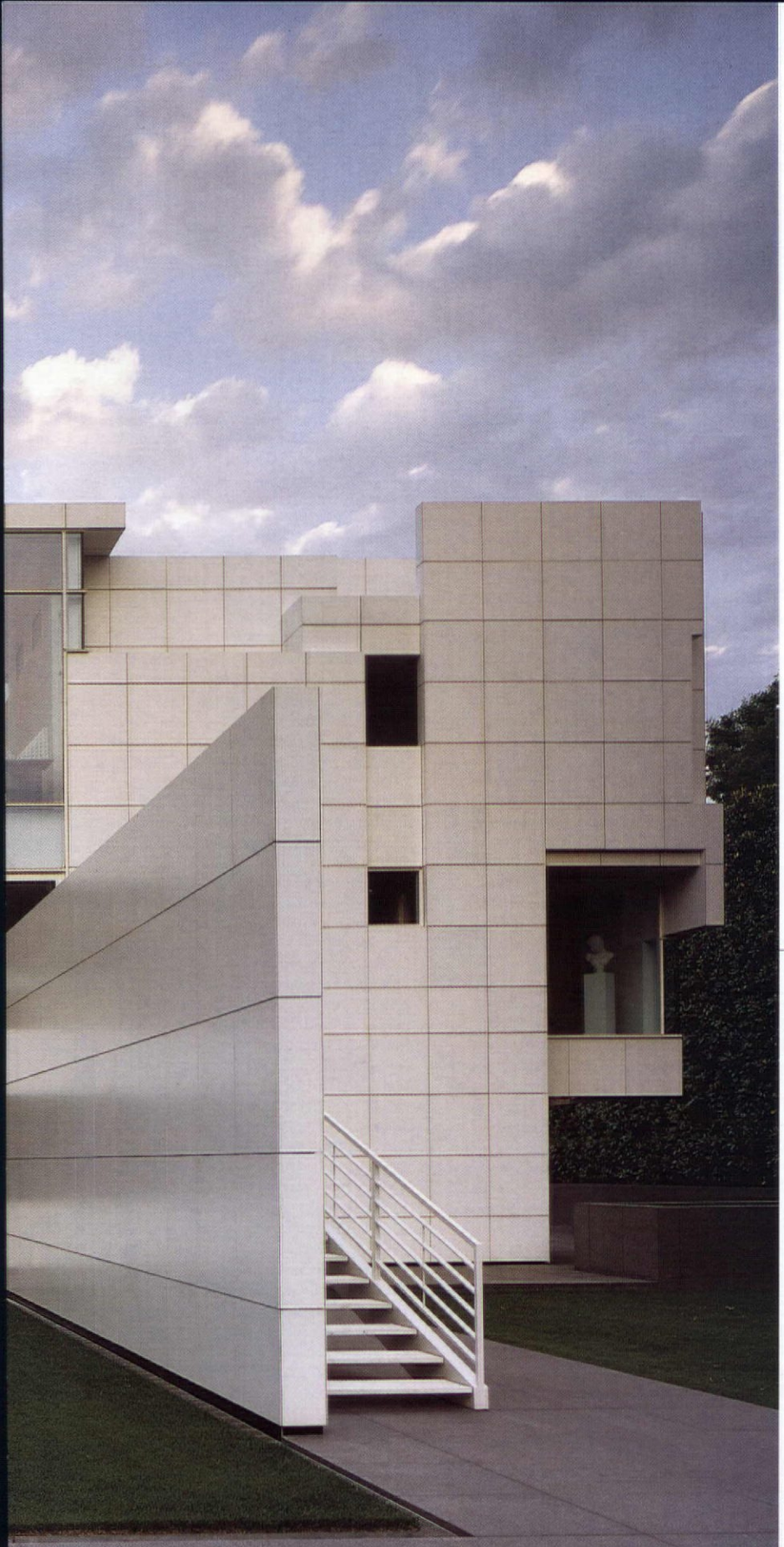




4



RICHARD LONG'S *ROCHECHOUART CIRCLE* OF IRREGULAR STONES COMPLEMENTS THE GEOMETRY OF THE HOUSE



With plenty of windows, it is easy to imagine the well-lit space inside the house. In front, Richard Long's *Rochechouart Circle* (1990), composed of white stones, attracts the eye and offers a place to pool your focus.

now at the service of both plane and solid geometry. The result is another light-drenched cage, whose transparency is further complicated by a two-way mirror that offers illusionistic vistas of nearby landscapes.

Other works offer wittily subversive dialogues with Meier's idealism. Liz Larner's *Two as Three and Some Too* (1999–2000) picks up the theme of square and cube, but warps them into interlocking antigeometries that seem to bend and sway in the breeze. Moreover, the insistent purity of immaculate white surfaces that marked the tradition of modern architecture is undermined by the kindergarten colors painted on the steel armature of these wobbly cubes. Similarly, Richard Long's *Rochechouart Circle* (1990) echoes this obsession with purity, its perfect circular format complementing Meier's perfect square modules. But this geometric frame encloses hundreds of irregular chalky white stones, so that the whole resembles some ancient ritual mound. Long's title, in fact, refers to the town in central France where the circular impact of a meteor can be seen, *(Cont. on page 114)*

LIVING WITH ART

In Western culture, the dialogue between structure, sculpture, and site began with the temples of ancient Greece—and this dialogue remains a vital one. Richard Meier built this severe modernist house in Dallas for Howard Rachofsky as a sort of present-day temple to the arts. "The landscape is one of beautiful open spaces, and Howard wanted sculptures that would relate to specific places and vistas," says Allan Schwartzmann, director of the Rachofsky collection. Many works are commissions. Robert Irwin's sculpture *Tilted Planes*, which commands the front lawn, ruptures the immaculate podium on which Meier's house rests. Jeff Koons's sculpture contributes an alien beauty to a sylvan glade. Here art and nature serve each other. —D.R.

Love | Learn | Locate

House & Garden's Shopping Guide

WHERE TO BUY WHAT'S IN THIS ISSUE, PLUS A FEW SURPRISES

Shopping the Trade

The following design centers have decorating services that are accessible to the public:

Boston Design Center Designers on call; open to the public. 617-338-5062.

Chicago's Merchandise Mart Only the kitchen and bath showrooms are open to the public. 800-677-6278.

Decorative Center, Houston Referral service; open to the public. 713-961-1271.

Design Center of the Americas, Dania, FL Designers on call; open to the public. 954-921-7575.

New York's D&D Building Referral service; open to the public. 212-759-6894.

New York Design Center Referral service; by appointment only. 212-726-9708.

Pacific Design Center, Los Angeles Referral service; open to the public. 310-360-6418.

San Francisco Design Center Referral service; open to the public. 415-490-5888.

Seattle Design Center Referral service; open to the public. 206-762-1200, ext. 253.

Washington Design Center Referral service; open to the public. 202-646-6118.



98 Foolproof Plaid When it comes to upholstering with plaid, matching is crucial. The stripes should line up from the top of the chair to the bottom of the skirt, front and back, as well as across the seat, arms, and bodice. Even plaids (those with stripes that are the same on either side of the fabric) are easier to match than uneven ones. Be sure to purchase extra yardage, as plaid typically generates more waste than other patterns. SoHo club chair, $1,885, laneventure.com, in Elysia plaid in Red/Blue, Lee Jofa. Left wall in 6860-7, Clarence House; right in 5TTS60206, Stark Wallcovering.

All retail sources follow. If a company is not listed under its corresponding page number, and for all fabric sources, see To the Trade: In This Issue.

Table of Contents

Sculpture: *Untitled* (2000), Eric Swenson, Angstrom Gallery, Dallas, TX. 214-823-6456. **Chair:** Egg ottoman, by Arne Jacobsen. **Paint:** SU35 Shadow Ridge, Ralph Lauren Home. rlhome.polo.com. **Chairs:** Andre Arbus style, ca. 1940, French with original leather. **Dresser:** Swedish, 18th century. **Vases:** Chinese, early 19th century.

Domestic Bliss

15 At Home with . . . Barbara Corcoran barbaracorcoran.com. **Dress:** courtesy of Emanuel Ungaro, NYC. 212-221-9011. **17 Mantel moldings:** try invitinghome.com/FPMantels.htm. enkeboll.com. **Suit:** courtesy of Vivienne Tam, NYC. 212-840-6470. **Pillow:** by Cath Kidston. cathkidston.com. **Shoes:** Manolo Blahnik, NYC. 212-582-1583. **Desk:** Country Swedish. countryswedish.com.
32 Elements of a Room Throw: FSM1713TH knitted mink, by Adrienne Landau, Bergdorf Goodman, NYC. 212-753-7300. **Wall covering:** 26661-6 Cosmos, Scalamandré. **Carafe:** $50, Calypso Home. calypso-celle.com. **33 Pillows:** from right, F5324-04 Chrysanthe, LF4381-01 Lucita, Osborne & Little. **34 Fabrics:** from top, 1493-03 Elsa in Corail, Manuel Canovas, Cowtan & Tout; 2503-9 Morocco, linen-cotton, Carleton V. **35 Wrapping paper:** glossy red, white, and black, Container Store, NYC. 800-786-7315. **Wallpaper:** 687022 Rudolpho in Black & White, Gramercy, through F. Schumacher & Co. **Red box:** lacquer, Jonathan Adler. jonathanadler.com. **Desk accessories:** MoMA Design Store. momastore.org. **36 Spool table:** Camp Hickory, $545, Mitchell Gold + Bob Williams. mgandbw.com. **Fabric:** 362 24-14 Belvoir cotton sateen, Scalamandré. **Wall covering:** 9312W-8 Madagascar Gold Leopard print, Carlton V. **Paint:** GH12 Foxgloves, Greenhouse collection, Ralph Lauren Home. rlhome.polo.com. **Storage boxes:** woven, Hold Everything. holdeverything.com. **38 Fabrics:** from top, 7592.04-440 Verrieres glazed chintz, Brunschwig & Fils; 2061-02 Lincoln in pink, Colefax and Fowler, through Cowtan & Tout. **39 Wall covering:** 9330-5 Dubarry Rose in Terracotta, Clarence House. **Fabric:** 668530 Regatta Stripe in Sage, Sun N Shade, Waverly. **Pottery:** large, white, by Frances Palmer. francespalmerpottery.com. Small vases, Takashimaya, NYC. 212-350-0100.

In the Garden

44 One Gardener's Almanac Dahlias: Swann Island Dahlias. 503-266-7711. dahlias.com.

On the Scene

50 Architecture Library: Dumbarton Oaks Research Library. doaks.org.
56 Living Well Showerhead: Axor 7, $324, and **shower arm**, $62, available in chrome, Satinox, brushed nickel, by Hansgrohe. 800-334-0455.

Multiple Exposure

68 Henning Meisner, contact through Alveary Architecture, New York, NY. 212-255-3572.
70 Beechwood chair: Gomez Associates. gomezassociates.com. **Fabric:** Silk Velvet in Fern, Silk Trading Company, NYC. 212-679-7455. **Carpet:** Aubusson, Rug Company, London. the rugcompany.co.uk. **Chairs:** KF0-CH, Kalfa chair, Christian Liaigre, through Holly Hunt. **Side tables:** from left, Umberto side table in bronze; Filibuste pedestal, by Christian Liaigre, Holly Hunt. **Directoire armchair:** late 18th century, designed after model by Georges Jacob. **Wall paint:** London Stone, Farrow & Ball. farrowandball.com. **Photograph:** *Untitled* (1988), by Jan Groover.
73 Chandelier: Swedish Gustavian, ca. 1920. **Fabric:** chairs in LFY19512F Farthingdale in Cream, Ralph Lauren Home. rlhome.polo.com. **Wall paint:** THO9B Tapestry Gold, Ralph Lauren Home.
74 Chair: Charles X French mahogany bergère, ca. 1820. **Fabric:** LFY21605F Sueded Caper Green, Ralph Lauren Home. **Desk:** custom by Tom Spelios, NYC. 718-389-7108. **Carpet:** silk and wool, ABC Carpet & Home. abchome.com. **Curtains:** Madison in Taffeta in Rouge, Silk Trading Company. **Light fixture:** Aquatinta suspension lamp, by Michele de Lucchi, Milan. **Chair:** at far wall, Revival Gothic hall chair, American, ca. late 19th century. **75 Carpet:** Aubusson, renaissancecarpet.com. **Bedspread:** silk, ABC Carpet & Home.

Bold Strokes

76 Emily Summers, of Emily Summers Design Associates, Dallas, TX. 214-871-9669. emilysummers.com. info@emilysummers.com. **Michael Malone, of Michael Malone Architects**, Dallas, TX. 214-969-5440. **Lighting:** Curtis Liberda with 2C Lighting, Dallas. 214-599-9078. **Art:** Bridget Riley, represented by Barbara Gladstone Gallery, NYC. 212-206-9300. **Elephant chair:** R-20th Century, NYC. 212-343-7979. **Sofa:** Thomas, by Insa, M2L, NYC. 800-319-8222. **Fabrics:** sofa in 8609-01 Cinema in Sand mohair, by Larsen through Cowtan & Tout; armchair in Royal Hide in Black Coffee, Edelman Leather. **Coffee table:** Emily Summers design, by Gulassa & Company, Seattle, WA. 206-283-1810. **Table, chairs:** by Warren McArthur, ca. 1953.
78 Art: Josef Albers, represented by Barbara Gladstone Gallery; Warhol, through Sotheby's auction. **Floris chair:** manufactured by Objekt, through R-20th Century. **79 Art:** Sol Lewitt, represented by Barbara Gladstone Gallery. **Dining table:** Knoll. knoll.com. **80 Art:** Aaron Parazette, represented by Marlborough Gallery, NYC. 212-541-4900. **81 Fabric:** barstool in A. H. Planche in Sand, by Ashbury Hides.
82 Carpet: Piu 167, Ruckstuhl. ruckstuhl.net. **Paint:** Giallo, Lamborghini paint deck, English Color. englishcolor.com. **83 Light:** Artemide Tolomeo lamp. artemidestore.com. **Coverlet:** Jako, custom color, by Raoul Textiles, through A.M. Collections. **Pillows:** from left, Medusa, Liquid, by Fedora Design, NYC. 212-925-1800.

NOT JUST FOR SHOW

84 Alex Papachristidis, of Alex Papachristidis Interiors, New York, NY. 212-588-1777. aprpapa@aol.com. Oscar Shamamian, of Ferguson & Shamamian Architects, LLP. fergusonshamamian.com. **Upholstery:** by Jose Quintana, Inc. 718-361-0946. **Art:** Andreas Gursky, represented by Matthew Marks Gallery, NYC. 212-243-0200. **Lampshades:** in N-360-02 Vincenza Taffeta in Beige, Christopher Norman. **Fabrics:** sofa in 43041 Antique Strié velvet, F. Schumacher & Co.; pillows in 33667-1 Velluto Tibaldi in Beige, Clarence House; chair in Luxe Calf in Smoked Taupe, Edelman Leather. **Wall covering:** in 4521-96 Tara Paille, Manuel Canovas, Cowtan & Tout. Upholstered by the French Needle, NYC. 212-647-0848. **85 Art:** Takashi Murakami, represented by Marianne Boesky Gallery, NYC. 212-680-9889; Elizabeth Peyton, by Gavin Brown Gallery. 212-627-5258. **Carpet:** Mango sisal, Beauvais Carpets. **Stool:** whited by Paul Boyko, Inc., NYC. 212-410-0614. **Fabric:** stool in Royal Hide in Polar Bear, Edelman Leather. **Oak console table:** 17th-century William and Mary, Bernheimer, London. bernheimer.com. **Walls:** in 967 Eggshell, Benjamin Moore. benjaminmoore.com. **86 Art:** Damien Hirst, represented by Gagosian Gallery, NYC. gagosian.com. **Fabrics:** from front, chairs in 9670 Cabana Herringbone in Sand Dollar, Henry Calvin for Donghia; chairs in 34520-6026 Satin La Tour in Ciel, by Brunschwig & Fils; sofa in 3801-1 Heart & Soul in Barry White, Great Plains for Holly Hunt. **Coffee table:** black lacquer Chow table, Mrs. MacDougall, NYC. 212-688-5538. **Aluminum tables:** by Christina Grajales, Inc., NYC. 212-219-9941. **88 Art:** Matthew Barney, represented by Barbara Gladstone Gallery, NYC. 212-206-9300. **Chandelier:** Bagues, Newel Art Galleries, NYC. 212-758-1970. **Mantel:** 19th century, A&R Asta, Ltd. arastaltd.com. **89 Art:** Christopher Wool, represented by Luhring Augustine Gallery, NYC. 212-206-9100. **Chandelier:** ca. 19th century, Russian, Didier Aaron, NYC. 212-988-5248. **90 Art:** *Bloom* (2000), by John Currin, represented by Gagosian Gallery. **Curtains:** Kips Bay style by Alex Papachristidis, in Silkyway in Rice, L740301, Larsen. **Carpet:** Stansbury in Sand, Stark Carpet. **Wall covering:** 9107-02 Genevieve in Cream, Rogers & Goffigon. **91 Art:** *Pelletier* (1996), by John Currin.



41 In the Garden The unusual suspects: a lineup of some of our favorite houseplants.

1 *Duranta erecta* 'Medio-picta'
2 *Pogonatherum crinitum*
3 *Piper nigrum*
4 *Nephrolepis bisserata* 'Nana'
5 *Tradescantia spathacea*
6 *Fatsia japonica* 'Spider's Web'
7 *Breynia disticha* 'Nana'
8 *Alocasia* 'Mark Campbell'
9 *Pilea glauca*
10 *Pilea microphylla* 'Prostrata'
11 *Nepenthes alata*
12 *Begonia* 'Hocking Bravura'
13 *Nephrolepis exaltata* 'Suzie Wong'
14 *Tillandsia xerographica*
15 *Begonia* 'Cathedral'
16 *Kalanchoe gastonis-bonnieri*
17 *Dizygotheca elagantissima marginata*
18 *Philodendron micans*
19 *Selaginella plana*
20 *Hoya kerii marginata*
21 *Sansevieria* 'Golden Hahnii'
22 *Osmanthus heterophyllus* 'Variegatus'
23 *Sansevieria kirkii*
24 *Geogenanthus undatus*
25 *Hoya carnosa compacta*
26 *Rosa chinensis viridiflora*

All are available from glasshouseworks.com, except *Tillandsia*, from birdrocktropicals.com. Pots from campodefiori.com and seibert-rice.com.



A Web Site We Love

The newly launched **homepages.com** hopes to change the way we search for real estate. After you type in an address, zip code, or town name, the site displays a detailed aerial photograph of the area (provided it's in their system). Houses for sale are marked, and a sidebar displays the vitals and a snapshot. But the real draw is the site's ability to display school district boundaries, parks, and amenities. Even if you're not in the market, it's worth a click to see how much nearby homes have fetched.

ON THE BLOCK

92 Contemporary Art: The New Blue Chips **Auction prices:** courtesy of artfact.com.

SEA LIFE

94 Michele Oka Doner, for Steuben. steuben.com.

SCOTCH? MAKE IT A DOUBLE

98 Paintings: by Patrick Heron, courtesy of Berry-Hill Galleries, Inc., NYC. 212-744-2300. **Upholstery:** De Angelis Upholstery, NYC. 212-348-8225. **Upholstered furniture, Martini table:** Mitchell Gold + Bob Williams showroom at ABC Carpet & Home, NYC. mgandbw.com. **Ingrid chair fabric:** 2002192-19 Scorney Check in Tartan Red, Diamond & Baratta collection, Lee Jofa. **Lamp:** Venus lamp, $465, custom colors available, by Amanda Rodd, Space Downtown, NYC. 212-352-9968. **Lampshade:** in 074043 Limerick Silk Douppioni, Irish County Tartans, TWI International, Co., Ireland. fabricsireland.com. **Garden seat:** $200, Homer, NYC. 212-744-7705. **Chaise fabric:** MP001-09 Red MacPherson, by Mikhail Pietranek, Gaetano. **Jasmine chair fabric:** 960133-319 Glen Kinloch in Forest, Lee Jofa. **Glass, decanter:** Tiffany & Co. 800-526-0649. **Carpet:** 1-G7961 Blackwatch plaid, ABC Carpet & Home. abchome.com. **Étagère:** 2004-003 in Poppy, by Councill. councill.com. **Wall coverings:** 5LILW72154 Tartan in Hunting Green, by Lewis & Wood, Stark Wallcovering. P-203-22 Jali in Grey Wash Stripe, Designers Guild, through Osborne & Little. **Paint:** 2023-30 Sun ▷

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Porch, Benjamin Moore. benjaminmoore.com. **Flooring:** Marmoleum. 866-MARMOLEUM. **Vases:** on étagère: teal blue, yellow, and orange, by Jacques and Dani Ruelland, Alan Moss, NYC. 212-473-1310. **Notebooks:** Ordning & Reda, through Bodum. bodumusa.com. **Tasseled silk box:** Homer, NYC. 212-744-7705. **99 Wall covering:** P-203-04 Jali in Blue Wash Stripe, Designers Guild, Osborne & Little. **Lamp:** acid green porcelain, Treillage, Ltd., NYC. 212-535-2288. **Lampshade:** in 960129-319 Kilgore plaid in Highland, Lee Jofa. **Cocktail table:** Room & Board. roomandboard.com. **Mug:** Ralph Lauren Home. rlhome.polo.com. **Vases:** Alan Moss. **Buddha head:** $195, Homer. **Books:** custom-made by Judith Ivry, NYC. 212-677-1015. **Carpet:** 80-8756, MacDonald plaid, ABC Carpet & Home. **100 Coffee table:** Design Within Reach. dwr.com. 800-944-2233. **Bonbon dish:** Camel Check, Burberry, NYC. 212-407-7100. **Lampshade:** in 074043-DSW707, Donegal Silk Douppioni, Irish County Tartans, TWI International Co. **Flask:** Pearl Sea Company. 802-989-8570. **Frame fabric:** inside frame, Braeriach MacBeth Modern, Lochcarron of Scotland. 800-394-2306. **Vase:** Mossi, Lalique. 800-993-2580. **Calice:** Seguso Viro. 800-659-5210. **Wallpaper:** 5TDMT9028 Matys in Marigold, Stark Wallcovering. **Eyeglass frames:** $355, Frederich's Optik, NYC. frederichsoptik.com. **Carpet:** ABC Carpet & Home. **102 Wallpaper:** LCW18036W Lake Drive, Ralph Lauren Home. **Flooring:** Codex in Green, Bisazza. 800-BISAZZA. **Window shade:** by Diane Gingras, NYC. 212-989-1862. **Window trestle:** custom by Edelman Metalworks. 860-355-7525. **103 Rug:** Elizabeth Eakins, Inc., NYC. 212-628-1950. **Teacup, saucer:** MacAndrew, Anta, Scotland. anta.co.uk. **Pillow:** 9601S4319 Red Roxburgh, muted tartan, Lee Jofa. **Lampshade:** custom by Blanche Field, NYC. 212-355-6616. **Sofa table:** MC7090 Cottage sofa in white, Maine Cottage Furniture. 888-359-5522. **Wall covering:** WU0873 Block Plaid pattern, York Wallcoverings. yorkwall.com. **Wall paint:** 2022-40 Banana Yellow, Benjamin Moore. benjaminmoore.com. **Dining table:** Jonathan Adler. jonathanadler.com. **Czech chair:** by Hermann Czech, Conran Shop, NYC. 866-755-9079. **Curtain:** MG724-453 Electric Blue plain wool, custom by Diane Gingras, Christopher Hyland.

GROUNDS FOR REFLECTION

104 Richard Meier, of Richard Meier & Partners, LLP, New York, NY. 212-967-6060. richardmeier.com. **Art:** Dan Graham, represented by Marian Goodman Gallery, NYC. 212-292-8530. Jeff Koons, by Gagosian Gallery, NYC. gagosian.com. Kiki Smith, by PaceWildenstein, NYC. pacewildenstein.com. Richard Long, by Sperone Westwater, NYC. 212-999-7337. Robert Irwin, PaceWildenstein.

CORRECTIONS

November 2005: page 50, Hartland wineglass, $63, Simon Pearce. simonpearce.com. **December 2005: page 46**, wallpaper in H606-801. Larger Than Life Lilies in gray, $210 per roll, by Jocelyn Warner, Designtex Fabrics. **Page 50**, wallpaper in Opiu-Choc-084, Chocolate Design, Opium collection, by David Oliver Wallpaper, distributed by Paint & Paper Library. **Page 100**, architect Alan Wanzenberg, of Alan Wanzenberg Architect PC, NYC. 212-489-7980. alanwanzenberg.com.

The preceding is a list of some of the products, manufacturers, distributors, retailers, and approximate list prices in this issue. While extreme care is taken to provide correct information, *House & Garden* cannot guarantee information received from sources. All information should be verified before ordering any item. Antiques, one-of-a-kind pieces, discontinued items, and personal collections may not be priced, and some prices have been excluded at the request of the homeowners.

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To the Trade: In This Issue

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Roubini, Inc.
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Tai Ping
800-433-2440

GROUNDS FOR REFLECTION

(Cont. from page 111) a mysterious relic from a prehistoric world.

Speaking of prehistory: two other works suddenly rush us from the house's modernism to fossil territory. Kiki Smith's *Cave Bear Teeth* (2000) litters the landscape like a paleontologist's discovery, and Anish Kapoor's *Black Stones Human Bones* (1996) evokes with skeletal fragments our caveman ancestry.

Modern human beings turn up, too. Joel Shapiro's *Untitled* (1991), perfectly silhouetted against one of Meier's square grids, rhymes with the architecture—a faceless, sexless, running stick-figure composed of five bronze girders. But other members of the human community are refreshingly out of sync with the house's machine-age aesthetic. Alighiero Boetti's *Self-Portrait* (1993) belongs to a recent tradition of sculptors who clone bodies and clothing. Suddenly, we stumble upon an almost real person cooling himself from the Texas sun with a facsimile of a garden hose. If the switch is on, his head will spew a cloud of steam that gives him a supernatural aura. No less startling is Maurizio Cattelan's *Little Boy* (2003), who sits on top of the house beating—if the switch is on—a drum.

This flashback to childhood reaches even more surprising extremes in two other works. In Paul McCarthy's *Apple Heads* (1998), the artist has dreamed up a grotesquely cartoony version of the Garden of Eden, a secret spot where Adam and Eve, endowed with apple heads, huge genitals, and Toys "R" Us colors, evoke the first sin. And were they to pick a flower from their kiddie world, it would certainly look like the most visible sculpture on the grounds, Jeff Koons's *Balloon Flower* (1995–2000). Fabricated from stainless steel to look like the blown-up souvenir of a children's party, this magenta blossom seems to float on the pond that divides the vista to the neighbor's house. It might well serve as a logo for the Rachofsky house and sculpture garden, a tonic mixture of eternal purity and one delightful chance encounter after another. □

Robert Rosenblum is a professor of fine arts at New York University and a curator at the Solomon R. Guggenheim Museum, New York.

THE INDEX

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ARCHITECTURE

(Cont. from page 52) east facade, which has vertical banks of windows and horizontal limestone bands recalling the playful spirit of Sir Edwin Lutyens.

The main facade of the Dumbarton Oaks library demonstrates Venturi and Scott Brown's willingness to defer to good existing structures. How many architectural prima donnas would place another designer's work front and center, as Venturi has done here by recycling an orangery as the library's new reading room? His recent essay "Architecture—Ma Non Troppo—as Background Rather than Distraction" invokes the Italian musical term "but not too much" to make a case for unassertive design "in an era when architecture as total fanfare has become egotecture."

The foundation of this firm's recent practice has been campus planning, science buildings, student centers, and libraries. Those projects share several characteristics, mainly the "decorated shed" format, defined by Venturi and Scott Brown as a simple generic structure with flat surfaces enlivened by two-dimensional decoration. Appropriately for American campuses, the team's main material of choice is brick, deployed in contrasting colors and vivid patterns, from diagonal "diapering" based on Tudor and Victorian prototypes to sideways stripes of stylized waves and weavings adapted from pre-Columbian and Byzantine motifs at Dumbarton Oaks.

The curving driveway sloping downward from the street toward the library's main door is flanked by two refurbished McKim, Mead & White outbuildings: the gardener's cottage, for offices, and the refectory, for communal dining. The refectory's ground floor reception room opens onto a rectangular court also bounded by a lovely old greenhouse—a gateway to Farrand's majestic garden—and Venturi's new structure, with an enormous beech tree anchoring the quadrangle's center.

The reception room's pale green walls bloom with a smaller version of the superscale pink, yellow, and white pop flowers that Venturi and Scott Brown devised for their Best Products Catalog Showroom of 1977 near Philadelphia. Good-taste-niks will demand that this Dorothy Draper–meets–Andy Warhol pattern be painted over, and I pray they will be rebuffed.

Because the library, which cost a relatively modest $18 million, is a study facility rather than a public showcase, its interiors are straightforwardly flat-footed—"almost all right," as Venturi famously described the classic American Main Street. Gray steel shelving, natural cork flooring, and sturdy oak details impart a pleasingly old-fashioned air. The few hints of drama come from views of the lush grounds framed by towering square-paned windows and daylight raking down from the clerestory.

Dumbarton Oaks' previous claim to architectural fame was the art gallery that Philip Johnson added to the mansion in 1963, which he rightly judged "my most elegant building." Defined by a series of shallow domes ringed with columns, that reliquarylike space (now under renovation) is ideal for the collection's small-scale objects. For once Johnson's preciousness seems appropriate, reminding me of the rococo Hall of Mirrors at the Amalienburg pavilion near Munich and a later musical analogue, the lilting waltzes from Richard Strauss's *Der Rosenkavalier.*

Great artists are rare, and those who change the way we see the world rarest of all. Just as Stravinsky revolutionized music early in the twentieth century, so Venturi and Scott Brown recast modern architecture with their iconoclastic designs and writings of the 1960s and 1970s. All broke free of the past but continued to learn from the masters. In his Dumbarton Oaks Concerto, Stravinsky channeled the syncopated structure of Bach's Brandenburg Concertos to create something akin but vibrantly new. Venturi and Scott Brown have done the same at Dumbarton Oaks with their sophisticated riffs on Elizabethan, Georgian, and modernist architecture in an unmistakably contemporary idiom.

Dumbarton Oaks' brave director, Edward L. Keenan, would have had a far easier time had he commissioned a routine in-fill scheme from some historical revivalist. But in going with a maverick couple whose quirky work still arouses controversy, Keenan has given Dumbarton Oaks the latest installment in its open-ended dialogue with genius. □

THE NEW BLUE CHIPS

(Cont. from page 93) and even shocking aspects of much new art. Even those who rely on expert guidance are "very knowledgeable," says Alicia Bona, a principal in the New York art advisory firm the Heller Group. "They get out to galleries, museums, studios. They want to make informed decisions. We merely further their education." Craig Robins, the Miami real estate developer behind the city's Design District, is a model young collector. He studied art history at college, has cultivated relationships with galleries and artists, and often exhibits pieces. "Art for art's sake" is his motto, yet he's mindful of the bottom line. "I don't like to look at art as an investment," he says, "but you have to choose the best places to put your resources."

Even the most genteel of connoisseurs sound like racetrack touts when discussing the investment prospects of artists. But art is always about questioning and debate. □

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NUTS & BOLTS AT THE HEART OF BUILDING A HOME BY JESSE WILL

THE SPECIALIST: PAINTING RESTORER

The faces in the 18th- and 19th-century portraits hanging on Henning Meisner's walls are more lustrous than their age would suggest ("Multiple Exposure," page 68). That's thanks to Simon Parkes, who restored many of the paintings to their original sheen. His restoration workshop is one of New York City's largest: about 1,500 paintings pass through each year, from clients including Christie's and Sotheby's, who bring the canvases in before they hit the auction block. Parkes is shown here with works by Gilbert Stuart and Sir Joshua Reynolds.



SEA CHANGE

Typically, Parkes and his team first cleanse layers of soot, smoke, and other substances from the surface and remove a layer of protective varnish (if it was used) before "in-painting" the damaged surfaces with a removable restoration paint. Afterward a team of structure experts works on the painting's support, replacing the lining and stretcher if necessary. Parkes, who was raised in Britain, learned the trade in a London apprenticeship in his late teens and opened his own New York shop in 1981. "The science has gotten better over the years, but there's still quite a bit of finesse to what we do," he says.

SELF-PORTRAIT

After so much face time with the old masters (and some newer ones), Parkes began painting his own works en plein air in the 1990s; he has become successful in his own right, and is represented by W. M. Brady & Co. in New York. He paints quickly and hardly ever retouches a painting once he's indoors. But someone decades from now might.

Simon Parkes Art Conservation, NYC. 212-734-3920.



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THE ART OF LIGHTING

To ensure that their modern art collection would be seen in the best possible light, the Hermanns called in Dallas lighting designer Curtis Liberda ("Bold Strokes," page 76). He shares a few tips on lighting your art collection:

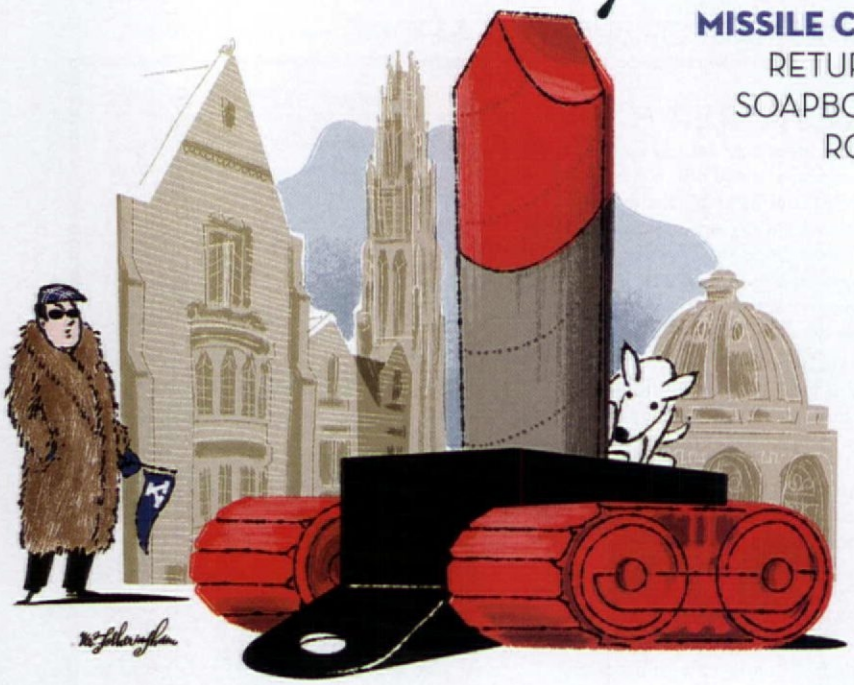
- **LAYER LIGHT** for subtlety and drama. Combine dimmed wall-washer track lights with accent lights on the art itself.
- **AVOID PICTURE LIGHTS,** the small lamps that attach to a picture frame. The light that many give off rarely covers the artwork, and the heat they emit can cause damage.
- **CALL AN EXPERT** for a paid consultation, but preferably not someone who will sell or install the fixtures. In a short time the pro should be able to advise you on how much or little gear you'll need to light your art properly.

2clighting, Dallas, TX. 214-599-9078. 2clighting.net. □



The Testy Tastemaker

MISSILE CONTROL THE TASTEMAKER RETURNS TO SCHOOL AND FINDS A NEW SOAPBOX; THE FIRST STOP ON HIS ROAD SHOW: HIGH POINT BY MAYER RUS



I HAD AN EPIPHANY in New Haven several weeks ago when I returned to Yale, my dear alma mater, for the first time since graduation. (Fear not, gentle reader. I won't torture you with misty, watercolor memories of the Tastemaker's salad days, when I was president of the glee club and coxswain of the crew team.) My revelation was inspired by Yale's art and architecture.

As I strolled through the campus in a fog of sweet nostalgia, my reverie was interrupted by the appearance of Claes Oldenburg's outdoor sculpture *Lipstick (Ascending) on Caterpillar Tracks* (1969), a monumental phallic symbol perched on a tank-like base that was commissioned by rabble-rousing architecture students as a platform for student protesters. The missile-shaped lipstick was originally made of a soft material that would slowly deflate until someone with a message pumped it up with air to attract attention.

This was the gimmick I've been searching for. I've been doing my testy bit for a long time, and I just don't know if it's making a difference. (My constitutional amendment banning wonky art furniture flopped at the ballot box—curse those red states!—and my coalition against decorative candy splintered over the issue of holiday exemptions.) Perhaps I'd get more satisfaction if I commandeered Oldenburg's lipstick and took my fight to the streets, like a modern-day Savonarola of the shelter set. I'd park it in front of bloated McMansions and Renaissance festivals and cry, "Shame! Shame! Shame!" Villagers bearing pitchforks and torches would rally around the tank, striking fear into the hearts of faux finishers and Dale Chihuly collectors. I see it all with perfect clarity—the Testy Tastemaker's Lipstick Crusade.

■ **THE FIRST STOP** on the lipstick tour would have to be High Point, North Carolina, home of the semiannual international home furnishings market, a gargantuan affair that draws more than fifty thousand design aficionados from around the world. At the 2005 fall market, I surveyed the epic struggle of good taste versus bad from the front lines.

I'm always intrigued by celebrity product launches at High Point, even if they typically feature stars of, well, diminished wattage. This season, I was astonished to find two names that epitomize modern celebrity—Mary-Kate and Ashley Olsen, the 19-year-old gazillionaire sisters who rule the 'tween and teen markets. The preternaturally elfin tycoons, whose struggles are a mainstay of celebrity gossip sheets, were introducing a line of bedroom furniture for young ladies.

I had to wonder what the high-living sisters would make of High Point, which has a limited supply of Greek shipping heirs and nightclub lotharios. Would they seduce furniture buyers with their winning smiles, or would they look terror-stricken, as if they were trapped in one of those horror movies where randy teens on a road trip get lost in some grizzly, chicken-fried nightmare? Alas, High Point wasn't on the Olsens' schedule. I cheered myself up at their showroom by counting the number of times I could get the sales guy to say "'tween."

At Mitchell Gold + Bob Williams, I was tickled to see that the enterprising duo were not afraid to put their politics where their upholstery is. Equal Love, one of their new fabrics, features man and woman symbols (think of a public bathroom door) coupled in various configurations—man/woman, man/man, etc. They also had nifty rattan side tables with a Tramp art flavor.

A few companies showed dining tables tricked up for fantasy dinners, including place cards for the fabulous guests—typically icons of high style along the lines of Babe Paley and Pauline de Rothschild. Some showrooms threw a Brad Pitt or Madonna into the mix as a cheeky high/low gesture. Doesn't anyone have room at their table for Ted Bundy, Liberace, and Rose Kennedy?

Finally, the greatest joy at High Point is always lunch at the Parson's Table, a cozy cafeteria in the basement of the First United Methodist Church. For a couple of hours every day of market, industry enemies declare a truce and gather around folding tables to enjoy a cup of the Parson's famous Polish chili, a slice of red velvet cake, and a tuna salad sandwich—the delicious kind that flirts with sogginess in the danger zone where the tuna becomes the bread. The Parson himself even pours the iced tea! Don't tell my rabbi, but I just can't get enough of that old-time religion. □

ILLUSTRATION BY EDWIN FOTHERINGHAM



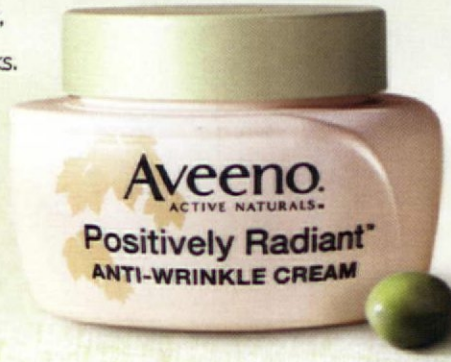
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